

SIXTH STANDARD
ENGLISH READER

For Classes Learning English

BY THE DIRECT METHOD

*Containing a year's work for Class V (Standard VI)
as prescribed in the new Syllabus of Studies
issued by the Government of Bengal*

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P R E F A C E .

It is assumed that boys using this Reader have already had some teaching in English by the Direct Method. If, however, the boys have not been taught according to the Direct Method in the lower classes, it will be as well if the teacher, before beginning this Reader, takes the boys through my First Book of English. The work, except for a little Dictation, should be entirely oral, but it should be very thorough, so as to ensure that the boys gain some power to express themselves in English, at any rate, in a very simple way.

Method of using the Reader

The keynote of the Direct Method of Language teaching is, first the EAR then the EYE.

The ordinary method is just the reverse. The teacher tells a boy to begin, and he opens his book and reads. When he has done, the teacher explains the meaning of what he has read, often telling the boys what they should find out for themselves in the Dictionary.

This method is likely to continue popular with lazy and unenterprising teachers, for it saves a good deal of trouble and requires very little preparation.

But if the Direct Method is to be put into practice, the old mode of teaching must be definitely abandoned, and the work conducted on an altogether different system.

In order to make the way a little clearer for those teachers who have had little or no experience in using the Direct Method, I would like to suggest a few simple rules that will, I think, be of some practical help.

Rule 1. *The boys should not be allowed to read anything till they have already heard it.*

In order to put this rule into practice the teacher must, himself, go through the reading lesson with the class, before he allows anyone to read, or even to open his book. And it follows that the teacher must acquaint himself thoroughly with the lesson before he comes into class. If a teacher does not take the trouble to do this much, he can never hope for success.

Most of the lessons in this Reader are simple stories in prose and, in my opinion, the best plan is for the teacher to tell the story, or, as much of it as is convenient, to the class in his own words. This may be done more than once if, on putting questions to the boys, it appears that they have not grasped it fully.

It will be found, in practice, that, as a rule, there is no time for reading on the first day that a new lesson is begun, the whole time being taken up in telling the boys the story and asking them questions. "

Rule 2 *The boys should not be allowed to read anything till they have talked about it*

This rule may appear a good deal more difficult to put into practice than Rule 1. And I think it is so.

If the boys have already had two years of training by the Direct Method, the difficulty will be comparatively small. But, in any case, to put the rule into practice, will call for the exercise of much ingenuity, and resource, and energy too, on the part of the teacher. But the difficulties are by no means insuperable, and the work is so interesting, and its results are so immeasurably superior to those attained under the old method, that I think a teacher, who has once given it a fair trial, will never wish to return to the old way.

No hard and fast rules can be laid down for teaching the boys to express themselves in English. I would, however, venture to suggest that a conversation lesson, may be very usefully and very profitably carried on, on the following lines:—

Method.—i. Let the teacher ask a few simple questions on the story he has just told the boys.

ii. Let one of the brighter boys be called out, and let him put similar questions to the boys on one bench. He will thus ask five or six questions. Then let another boy come out and question another bench and so on.

iii. Let a boy come out and the boys on one bench each put him a question about the story they have heard, then another bench, and so on.

iv. Let a boy tell the story, or part of it, in his own words.

In actual teaching, I speak from experience, various difficulties will arise. And these the teacher must be prepared to meet.

Difficulties.—He will find that boys have a difficulty in framing questions.

Sometimes their questions are incorrectly put. Sometimes they ask stupid or useless questions. Sometimes the boys will just copy one another, and there will be no variety.

To meet all this, constant vigilance and much ingenuity is required.

The teacher must always be on the watch to correct, to guide, and to suggest. He must correct, or better, get the class to correct mistakes, when the wrong form of question is used.

He must be ready to suggest fresh subjects and ideas for questions.

He must refuse to accept questions that are a mere repetition of what has already been asked.

And all the while, he must never forget that the object of his teaching is, not to instruct the boys in the meaning of words, or to acquaint them with certain facts, but to give them power to express their thoughts in English.

Any mere repetition of the words of the book should, therefore, be at once discouraged, and an inferior answer, in the boy's own words, accepted in preference.

Answering.—With regard to the answering, there is a danger, especially when things are new to the boys, that there will be a long hesitation on the part of the boy whose turn it is to answer. The teacher must be on the look out for this. A reasonable time should be allowed, but

no more, then let the question go on to the next boy, or refer it to the whole bench, or to the whole class. The class should be kept alive and every boy in it feel that he may have to answer the question.

It is a good thing to call on the boys who can answer a question to stand up, or to put up their hands. The teacher will then get a good idea as to which boys are following and understanding what is going on.

Remember always that it is better to get the answer from the boys themselves, even if only by degrees, than to supply it for them.

When the Conversation Lesson is in really good working order the voice of the teacher should seldom be heard. The boys should do nearly all the questioning as well as the answering.

The teacher should simply guide and direct; the boys should do the rest of the work.

Reading.—After the lesson has been gone through orally, as explained above, the Reading Lesson should be taken. One day, or even two, should be given to oral work and then a day to reading.

The Sixth Class in most schools is a large one. It will be found difficult to give each boy more than one turn during the hour. But great care should be taken that each boy gets at least one turn, and that sometimes the backward boys get two turns.

It is scarcely necessary to remind teachers that boys should be made to stand erect when reading, and to hold their books in a proper position, not too low down,

so that they have to stoop, not too high up, so that the sound is checked by the book in front of the mouth.

The great things to aim at in reading are .—

- i. Clear articulation.
- ii. Correct pronunciation.
- iii. Expression.

i. *To articulate* clearly it is necessary to open the mouth properly. The teacher must therefore watch boys as they read. He must check the habit of reading with the teeth half closed, which is too common. And he must see that the boys do not read too fast.

ii. *Correct pronunciation* cannot be taught by a teacher who does not, himself, pronounce correctly. The teacher must therefore be very careful of his own pronunciation. When in doubt, he should refer to a good pronouncing dictionary, or, better still, consult some one whose pronunciation is more correct than his own.

In order to teach pronunciation well it is a good thing to be able to analyse sounds, and understand clearly the organs that are used in uttering them. In other words, a little knowledge of Phonetics is of the greatest use to a teacher. A simple demonstration of the physiology of a difficult sound will frequently put the pupil on the right road to correct pronunciation, when other methods have failed.

I would recommend, therefore, that every teacher of English should devote a little of his spare time to the study of some book on English sounds. Every school library should possess such a book.

It is perhaps worth while, in this connection, to draw attention to the admirable arrangement of the letters of the alphabet in phonetic groups that exists both in Bengali and in Hindi. These groups are known to every child and are a valuable storehouse from which to draw illustrations.

It is impossible to give in any small compass rules for the pronunciation of English. But the rule that Dr E. A. Abbot used to give his boys at the City of London School, "*articulate your consonants*," is one that may, with advantage, be given by Indian teachers to their pupils every day of their lives.

If pupils are taught to articulate their consonants, and particularly, to articulate their final consonants, a great deal of bad and slovenly pronunciation will vanish from our schools.

III. *Expression.*

This again is not easy to teach.

One of the great foes we have to contend with is the monotone. Boys are nearly always allowed to read the vernacular too fast, and absolutely without expression. And they usually read English in the same lifeless manner.

In order to give boys some help to overcome this fault, I have had the natural pauses marked throughout the Reader. I do not wish it to be understood that these pauses are to be observed with absolute fidelity, but I am sure that, if they are followed, they will serve as a guide to a more natural and expressive style of reading.

I would say, in conclusion, in regard to reading, and also in regard to recitation —

1. Follow the pauses.
2. Cultivate a natural conversational tone.

Writing.—Great care should be taken that all writing shown up is neatly and well done. The homework given should be little in quantity, but a high standard of writing should be insisted on.

Copy-book writing should be practised, and also *transcription* from the blackboard.

Dictation.—This should be given from the lessons already done in class.

The words may, of course, be varied a little. But it should as a rule consist of words from the lessons read. In this exercise good handwriting should be considered of the first importance. Therefore dictation should be given slowly, and only a little at a time.

Grammar.—This should be taught in connection with the reading lessons as indicated in the footnotes. The aim should be to give the boys a real grasp of the grammar underlying the use of words. They should not be burdened with many rules and definitions.

A more detailed and complete set of grammar lessons is given in my *Middle School English Grammar Parts I—II*.

Translation.—A few simple sentences should be translated from English. Nothing should be given the meaning of which has not already been clearly understood.

Neat writing and accuracy of expression should be insisted on.

When translating from the vernacular very simple passages should be given at first and very little at a time.

Acting.—A large number of pieces in the Reader are in dialogue form. It will add greatly to the interest and reality of the work if the boys are allowed to act these, when they know them thoroughly. There is nothing that gives the boys so thorough a grasp of the meaning of a story as to act it, and it is, at the same time, a very pleasant variation of the ordinary routine of school-work.

These dialogues should also assist the boys to talk about the subject in hand. They are not intended to exhaust the subject, but rather to suggest ideas and ways of eliciting fresh ideas from the boys.

L. L. T.

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SIXTH STANDARD

ENGLISH READER

Lesson 1.

Conversation The teacher should tell the story to the class, before allowing them to open their books. Then, by means of questions, they should be got to reproduce the story in their own words.

The boys should be encouraged to question one another. It will be found that, if the story has been well told, the boys, one helping another, will be able to reproduce the whole of the story, bit by bit.

They need not, at this stage, be troubled with the meaning of difficult words, the great thing to aim at is to get them to express what they remember in their own words.

The teacher, after he has told the story, should let the boys do most of the talking, and only intervene to correct mistakes and to give a little help when boys are unable to go on with the tale.

PUSS IN BOOTS

Once upon a time | there was an old miller | who lay dying. A little while before his death, he called his

three sons | and divided his possessions among them. To the eldest | he gave a mill, to the second | a horse and cart, but | for the third | there was nothing left | but a cat

The youngest brother | was much disappointed | and the laughter of his elder brothers | added to his grief. So | he determined to leave his father's house | and go out into the world | to seek his fortune.

"What shall I do | to earn a living?" | he said, "I shall have to kill the poor cat | and sell his skin."

"No," said the cat, "indeed you won't. You have a little money | in your pocket. Take it, and buy me a pair of top-boots | and a bag, and see | what I will do for you."

Not knowing what else to do, the young man | did | as the cat advised, and bought a pair of top-boots | and a large canvas bag, with a string at the top | to fasten the mouth with

The cat put on the boots | and put some bread | and lettuces | into the bag | and marched off | to a rabbit-warren

He opened the mouth of the bag | very wide, and laid it down | near one of the rabbit holes. Presently | a fine, fat rabbit | came | and looked into the bag | and walked straight in | to get the bread and lettuces

The moment he was in, the cat, who was hiding close by, ran up | and drew the string tight, and *there* was the rabbit | caught | safe in the bag. Then | the cat threw the bag | over his shoulder | and walked off | to the town.

"Now," he said to himself, "I'll go straight to the King."

When the cat reached the palace, the door-keeper began to laugh.

"Who | in the world | are you?" he asked.

"A cat may look at a King," replied the cat | with great dignity. "Tell his Majesty | that Puss in Boots | has been sent to him | by his master, the Marquis of Carabas"



So | Puss in Boots was shown in, and | after making a low bow | to the King and Queen, he said, "Please your

Majesty, | I have the honour | to bring you | a fine, fat rabbit, from the estate | of the Marquis of Carabas." "That | is a very fine, fat rabbit," said the King "Here, servant, take this rabbit to the cook, and give a piece of money | to the cat"

So Puss hastened away | and, going to the fields | with his bag, caught a brace | of fine, plump partridges, and came again | next day | to the palace

He went | as before | into the King's presence | and bowing low, said, "Your Majesty, I have the honour | to bring you a brace of partridges | from the estate | of the Marquis of Carabas."

"Please thank the Marquis," said the King, "and tell him | I shall be very glad | to make his acquaintance." Then, turning to one of the servants, he said, "Here, take these partridges to the cook | and give a piece of money | to the cat."

So off the cat went, feeling very pleased with himself, and related all his adventures | to his master.

Grammar Give a lesson on the division of sentences into *subject* and *predicate*

Dictation After the reading lesson has been gone through, a few sentences from it may be dictated. It is always to be remembered that dictation is also an exercise in writing, and that, therefore, dictation should be given very slowly and clear, neat handwriting insisted upon

Composition A simple question or two may be given on the story, and the boys told to answer it in their own words

Translation A few simple sentences may be given for translation into the vernacular. The sentences should be such that the boys have no difficulty in understanding their meaning. Difficult idiomatic phrases should on no account be given for translation in this class.

Hints. The boys should be taught to pause at every comma, and longer at every semicolon, and still longer at every full-stop and note of interrogation. It is a good practice to teach the boys to pause and count *one* at every comma, *two* at every semicolon, and *three* at every full-stop and note of interrogation. Where other pauses are desirable, in reading, they have been marked by a perpendicular line. *The pause after one of these lines should be the same as for a comma.*

Great Care should be taken that the final consonants are clearly sounded. This is the foundation of good reading.

Let the boys each take the parts of the different characters in the story, and read with as much life as possible.

When the boys know the story they should act it without the book. There is nothing like acting for giving boys a real grasp of the language they are using, and for getting them to speak and read in a natural, living manner. See that the *p* in *top-boot* is clearly sounded. Lettuce is to be sounded as *lettises*.

Lesson 2.

Conversation This may be continued on the same lines as in Lesson 1.

PUSS IN BOOTS. PART II.

Next day, hearing that the King was going out | for a drive, the cat | went along the same road, to see what he | could do | for his master.

Presently, he came across some men | working in a field. Calling one of them, the cat said "The King is coming by | soon, and if he asks you | whose fields these are, you must tell him | that they belong | to the Marquis of Carabas. If you don't | I will have you | all | cut into mincemeat"

The labourers | were so frightened | at the sight of a cat | that could talk | that they at once promised | to do | as they were told



Going on | a little further, the cat saw some shepherds | looking after a large number of sheep. So | he called one of them | and said — "The King is coming by | soon, and if he asks you | whose these flocks are, you must tell

him | they all belong | to the Marquis of Carabas. If you do not | I will have you | all | cut into mincemeat."

The shepherd, like the labourers, was very much frightened | at the sight of a talking cat, and promised faithfully | to do | as he was told

Then the cat went on | a little further | till he came | to the castle of an ogre.

Now this ogre | was a very wonderful magician | and could change himself | into the shape | of any animal | in the world.

Puss went boldly | up to the castle door | and knocked. The ogre opened the door "Who are you?" he said.

"I have heard so much about you," said the cat, "and I wish to see | if it is all true. Can you | indeed | change yourself into a great, wild beast | whenever you like?"

"Of course | I can," replied the ogre, and immediately turned himself | into a huge lion, and roared so dreadfully | that the very foundations | of the castle | trembled.

Puss was very much frightened | and trembled | from head to foot. But | in another moment | the lion was gone | and there | stood the ogre | once more | smiling | at the cat's terror.

"Of course," said Puss, "it cannot be very difficult | for so great an ogre | to turn | into a wild beast. But | I suppose | it would be quite impossible for you | to turn yourself | into a small creature, such as a rat | or mouse."

"Impossible!" shouted the ogre angrily, "Look, I will turn myself | into a mouse | this very minute," and immediately | he became a little mouse | running along the floor.

This | was just what the cat wanted. He sprang at the mouse, killed him with one blow | and ate him up.

Then he looked round | and said "This castle is mine | now. It will be a fine house | for the Marquis of Carabas."

Grammar Continue the lesson on *subject* and *predicate*

Dictation, Composition and Translation As before.

Hints See that the final *s* in *fields*, *labourers*, *foundations* is sounded as *z*

Lesson 3.

Conversation Let the conversation proceed as before. With a little guidance from the teacher, the boys will soon learn to question one another about the story. Great care must be taken that the questions are put in correct form, boys are very apt to say "What he said?" instead of "What did he say?" This must be corrected.

PUSS IN BOOTS. PART III.

After killing the ogre, the cat hurried back | to his master | and told him | to bathe in the river. As soon | as he was in the water | the cat ran away with his clothes | and hid them.

A few minutes later | the King's carriage | came in sight. The cat | immediately ran out | into the road | and began shouting out, "Help! help! the Marquis of Carabas is drowning."

The King | at once | stopped his carriage | and sent his servants | to help the Maiquis. But he refused | to come out of the water, and the cat said, "Alas' while my master was bathing | some wicked thieves | stole away his clothes."



"O, that does not matter," said the King, "I have some clothes here | with me | and he can have them "

The young man , was too much astonished | to say anything | when they brought him the clothes. He put them on | in silence, and followed the servants' to the royal carriage. The King politely asked him | to take a seat | in the carriage | and they all drove off, Puss sitting beside the driver.

Presently | they came to the fields | where the labourers were, and the King called out | to one of them | and said, "My man, whose | are all these fields?"

"They belong | to the Marquis of Carabas," said the man | trembling | at the sight of Puss, who was frowning at him | from the driver's seat.

Then they came to the field | where the flocks of sheep were and the King, calling one of the shepherds, said, "My man, whose | are all these fine, fat sheep?"

"They belong | to the Marquis of Carabas," said the shepherd, trembling | at the sight of Puss, who was looking at him, out of the corner of his eye, and curling his whiskers | very fiercely

Presently | they came to the ogre's castle | and the King said to the cat, "whose | is this fine castle?"

"It belongs to the Marquis of Carabas," replied the cat, "and he begs you | to honour him | by entering | and taking some refreshment."

"The Marquis | is evidently a very great man," said the King "I accept his invitation | with much pleasure"

So they went in | and had breakfast | and a pleasant talk.

And the King | was so pleased | with the Marquis | that he gave him his own daughter | in marriage. And the Marquis | and his wife | set up a court | of their own. And Puss in Boots | became the Prime Minister. And they all lived together | happily | ever after.

Grammar Subject and Predicate

Dictation, Composition and Translation As before

Hints Note that in *as soon as*, the accent should be on *soon*, and not on *as*, the final *s* in *clothes*, *driver's* and *shepherds* is 'to be sounded as *s*. When the boy's got the piece they should use their own words, as far as possible, and not simply repeat what is given in the book

Lesson 4

Conversation See remarks on Lesson 1 In order to carry on the conversation lesson properly, it is necessary for the teacher to know the story well, so as to be able to tell it to the boys without referring to the book.

The boys should *hear* the story and *know* it well before they *read* it.

JACK THE GIANT-KILLER PART I

In olden days | there lived in Cornwall, in England, a brave boy | called Jack.

Not far from Jack's home | there lived a hideous giant This giant, whose name was Cormoran, was eighteen feet high, and nine feet round, and frightfully strong, and he had a huge appetite

When he wanted food | he came down from his mountain | and robbed the farmers He used to catch | half-a-dozen oxen, and as many sheep, and throw them over his shoulder, and march off home | to dinner

After a time | all the farmers | in that part of the country | were ruined. So Jack made up his mind | to put a stop to it.

One dark night | he dug a great pit | in the road | by
which the giant used to come down | from the mountain,
and covered it over | with sticks, and put some earth | on
the top, to make it look | like solid ground. Then at dawn,
he set his horn to his lips, and blew such a loud blast |
that the mountain re-echoed | with the sound



The giant woke up | in a rage, and came rushing
down the hill | to see | who had disturbed him.

"You young villain," he roared, as soon as he caught
sight of Jack, "just wait | till I catch you."

Just as he thought | he had got hold of Jack, the
ground gave way | under his feet | and he fell | head-

long | into the pit. Jack stood | and watched the giant |
 from the edge of the pit, with his axe in his hand, and as
 soon as he put up his head | over the edge, Jack gave him
 a frightful blow | and on his head | right off.

The people | were so delighted | to be rid of the
 giant | that they gave Jack | a sword | and a belt On
 the belt | were written | these words —

This is the valiant Cornishman,
 That slew the giant Colmoman

And they gave Jack | the name | of Jack the giant-
 killer

Grammar A lesson on *number in nouns and pronouns*

Dictation, Composition and Translation As before

Hints The *s* in *days, farmers* and *words* is to be sounded as *z*
 Cornwall should be pointed out on the map

Lesson 5

Conversation About the story.

JACK THE GIANT-KILLER. PART II

Now there was another cruel giant, who lived | some-
 distance off, in the middle of a great forest This giant's
 name | was Blunderbore

When Jack heard of his wicked deeds, he made up
 his mind | to go | and kill him | also. So, off he started |
 into the forest

When he had travelled | a long way, he grew very
 tired, and lay down | by the side of a stream, and fell fast
 asleep Presently, Blunderbore came along, and saw Jack.

He stooped down, and looked at him carefully, and saw | what was written on his belt And then, he poked him up, in his hand, very pleased | at having caught | the killer of Cormorian, for Cormorian | was his cousin

You can imagine | how terrified Jack was, when he woke up, and found himself | in the grasp of the giant.



"So," said the giant, "it was you | that killed my cousin, Cormoran. Very well, to-night | I shall eat you | for supper." And he began to lick his lips

Then he marched off | home, with Jack, and locked him in a room | above his castle gateway, and went out | to invite one of his friends | to supper. While he was

gone, Jack heard dismal groans | and shrieks | from the other prisoners | in the castle, and the sounds | made his blood run cold.

"I must get out of this," he said to himself, and looked round the room.

In one corner | lay some ropes, that the giant had left there, by mistake Jack unwound two ropes | and made a running noose | in the end of each. Then he looked out of the window, and saw Blunderboie | coming back | with another giant They knocked at the door | and, in a moment, Jack dropped the two nooses | over their heads, and drew them tight, and pulled | as hard as he could | till the giants were strangled

Then he went downstairs, and took the giant's keys out of his pocket, and set free | all the prisoners | whose groans | and shrieks | he had heard. And you can imagine | that they were very glad | to get out | and go back | to their homes again

Grammar Continue the lesson on *numbers* and show how verbs agree in number with *nouns* and *pronouns*.

Dictation, Composition and Translation As before Care should be taken that the written homework is very neatly done To ensure this, it should not be large in quantity Good quality should be insisted on, and all mistakes carefully corrected and rewritten

Hints See that the *o*, in *so*, is sounded long

The boys should be shown how to make a *running noose* with a piece of string

The *s* in *noose* is to be sounded as *z* and not as *s*

Lesson 6.

Conversation The first two parts may be revised, along with the new lesson



JACK THE GIANT-KILLER. PART III.

After some time, Jack set out again | to find more-
giants This time | he went to Wales. After travelling-
for some days, he, at last, came to a great castle | and

being tired | and hungry, knocked at the door, in order
to ask for food | and shelter | for the night.

What was his dismay | when the door was opened |
by an enormous giant | with two heads.

However, the giant smiled, and, politely | asked him
to come in, and, after a little conversation, led him to a
bed room, and left him for the night. But Jack could
not sleep. Presently | he heard a noise | in the next room,
and listening, he heard the voice of the giant | saying .—

“Though | you may lodge with me | this night,
You will not see the morning light ,
My club | shall dash your brains out | quite ”

“Oh, shall it ?” said Jack to himself, and got out of
bed | very quietly, and looked round the room | for some-
thing | to put into the bed. He found a log of wood |
by the fireplace, and put it into the bed | and covered
it up | with the bed clothes, and hid himself | in a corner

In a few minutes | the giant came in, and finding all
quiet, felt his way up to the bed, and then | suddenly,
struck several heavy blows | with his club | at the place,
where | he thought | Jack was lying | asleep. So hard did
he strike | that he broke the bed | all to splinters. Then
he went off. In the morning | Jack walked downstairs |
and into the room | where the giant was having his
breakfast. The giant was so startled | that he could
hardly speak. At last | he stammered out, “I h-h-hope
you slept w-w-well.”

"Pretty well, thank you," said Jack "I was a little disturbed | once or twice, perhaps | it was the rats"

The giant was too much astonished | to say anything, so he offered Jack a seat | at the table | and a share of the pudding | he was eating.

Jack thought | the giant would want him | to eat a good deal, so he had fastened a leather bag | under his coat, and when the giant wasn't looking, he shovelled as much pudding into it | as he could

After breakfast, Jack said, "I suppose | you can't out yourself open | without any damage | Just watch me"

And, with the knife, he ripped up the bag, and all the pudding fell out | on the floor

The giant was very much surprised, but not liking to be outdone | by such a little fellow, he seized his knife | and plunged it | into his own stomach | and fell down | dead | on the floor

Then Jack possessed himself | of all the giant's riches, and lived | ever after | in great prosperity And all the people | lived in peace | because there were no giants left

Grammar Continue the lesson on numbers.

Dictation, Composition and Translation As before The boys should be trained in Composition to use their own words and not simply to copy from the book

Hints In *so startled*, see that the *o* in *so*, is sounded long *Pretty* is to be pronounced *pritty*

Let Wales be pointed out on the map

Lesson 7.

- Conversation* The teacher should read out the poem, and then let the boys talk about the stars. They have all seen the stars and can say something about them.

THE STARS.

What | do the stars do,
 Up | in the sky,
 Higher | than the wind can blow,
 Or the clouds can fly ?

Each star | in its own glory
 Circles, | circles still ,
 As it was lit | to shine | and set,
 And do its Maker's will

Christina Rossetti.

Grammar A simple lesson on *person*

Diction, Composition and Translation About Stars. The actual words of the poem should not be given, but the substance. The boys may be taught that, in poetry, each line begins with a capital letter

Hints. This simple little poem should be learnt by heart. The pauses marked indicate where the accent should fall.

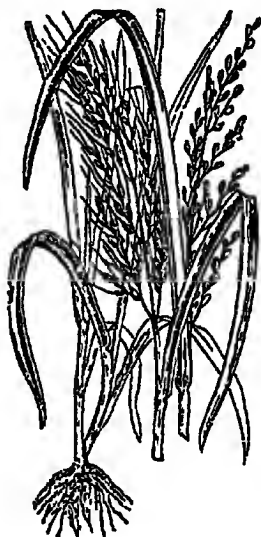
Lesson 8.

Conversation An ear of rice, and rice in other forms, should be brought into the class to form the subject of conversation.

RICE

Abdul What is that | in your hand, Susi?

Susi It is an ear of paddy.



A Where | did you get it from?

S I got it out of a paddy field | near my house.

A What are you going to do with it?

S. I don't know. I shall probably throw it away, and then | the birds will eat it. If I had more | I should have it thrashed, and then | have it boiled, and eat it.

A. Is this | rice ?

S. Yes, of course | it is rice. Why | do you ask ? Have you never seen rice ?

A. Yes, | I have seen rice ; but I have never seen it growing | before.

S. How is that ? Why | I thought | everybody had seen rice | growing.

A. Yes, I suppose | everybody that lives in Bengal | has seen rice | growing, but my home | is in the north of India, and we have no rice | there

S. No rice ! then | what do you eat ?

A. Everybody eats wheat | in the north of India.

S. I don't think | I should like | to live there. I eat rice | twice every day, and I don't think | that I could live | without it -

A. How | do you eat rice ? Do you grind it | into flour | before you eat it ?

S. No, we just boil it | and eat it | with curry.

A. We | always grind wheat | into flour | and then | make it into chappaties | before we eat it.

S. What | are chappaties | like ?

A. They are flat, thin cakes. But | I want you to tell me | some more | about rice

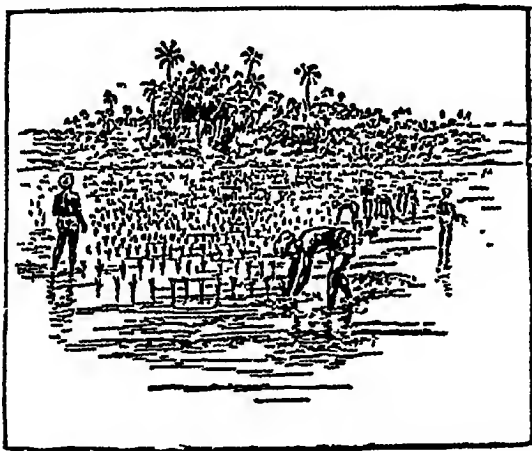
S. Very well. What | shall I tell you ?

A. I want you to tell me, first of all, how | rice is grown.

S. That is very easy. If you come for a walk with me | you will see rice | growing | in all the fields.

A. I shall be very glad | to come with you | on our next half-holiday. But tell me, now, how | rice is planted.

S. Well, first of all, I must tell you | that rice | cannot be grown | without plenty of water



A. I suppose | that is why | no rice is grown | in the north of India.

S. Yes, that is the reason. In Bengal | we have plenty of rain, and the land is flat | so that the water does not flow away | so rapidly | as in countries | that are less flat.

A. Yes, that is true.

S. The chief difference | between the sowing of wheat |

and, the sowing of paddy is | that wheat is sown | only once, while paddy | is sown twice. |

- A. I do not understand | what you mean.

S You know | how | wheat is sown

A. Yes, I have often seen them | sowing wheat | at home

S. Well, paddy is sown | something like that, in wet ground, but the seeds are sown | much closer together. After the young plants have grown up a little, they are all transplanted | by hand | into larger fields.

A. That | must be a very troublesome work

S Yes, it is a very troublesome work, and requires many hands to do it But, at the same time, it is light work, and women | and children can transplant, as well as men

A And is that all ?

S Yes But paddy is sometimes grown from seed, and not transplanted, and after it has grown up | ploughs are brought, and the ground | is all ploughed up | again

A. But | does not this | kill the young paddy ?

S No, it only seems to root it | more firmly | in the ground The fields are kept watered | till the paddy is ripe

A How | do they water the field

S The fields are all banked up, so that the water cannot escape, and, in this way, the rain is stored up, and the fields | kept flooded.

A I see Each paddy field is a tank, on a small-scale

S. Yes, that is it exactly. But I cannot stop | to tell you any more | just now. On Saturday | we will go out | into the fields | together, and you shall see | for yourself | how paddy grows.

A. Thank you | very much | for telling me all this. Good-bye.

Good-bye, till Saturday.

Grammar. Continue the lesson on *person*.

Dictation, Composition and Translation. For Composition, let the boys describe the planting of rice, or describe an ear or a grain of rice

Hints. This lesson may very well be supplemented by a visit of the class to a rice-field. It is much more useful to teach the boys to talk about what they have actually seen than what they have merely read about.

See that the words *what*, *where*, *that* and *how* are strongly accented in reading.

Lesson 9

Conversation. All the boys know something about Ram and Sita, and it should be easy to get them to talk about the story. It is not at all necessary to restrict them to the short outline given in the lesson.

THE STORY OF RAM AND SITA.

Abdul I have often heard | of Ram | and Sita ; but I do not know their story | well , and I want you | to tell me something | about it.

Susil. Very well, I shall be glad | to tell you the story, or, at any rate, what I can remember of it.

A. Is it a long story?

S. Yes, it is a very long story. It is to be found | in the Ramayan, a Sanskrit poem, written in olden days, by the poet | Valmiki Muni.

A. But can you read Sanskrit?

S. No, I cannot read Sanskrit, but I have often heard the story | of Ram | and Sita | from my parents; and I have read some of it | in Bengali.

A. Has it been translated | into Bengali?

S. Yes, and into Hindi, and English, and many other languages.

A. Well, never mind that. Tell me something | about the story, in your own words.

S. In olden times, there lived a King | named Janak. He had one daughter, a very beautiful girl, named Sita. When the time for Sita's marriage came, King Janak made a proclamation, saying | that he would give his daughter | to the prince | who could bend the great bow | of Mahadeb.

Many princes accepted the invitation, and came to try | to win the beautiful Sita, by bending the great bow.

Among them | came Ram | and his brother Lakshman, the sons of Dasarath, King of Ajodhya.

A. Can you tell me | where Ajodhya is?

S. Yes, Ajodhya is supposed to be Oudh, and Videha where King Janak came from, is Bihar.

A. Yes, but please go on | with the story.

A. S All the princes, who came to Videha, tried their best | to bend the great bow But one after another, they tried, and failed, and went away disappointed At last | Ram came forward, and taking the bow in his hand, bent it | with the greatest ease, amid the applause | of all the onlookers

Then Ram, after having obtained the consent of his father, was married to Sita, and took her back with him | to Ajodhya, and there they began to live | in the greatest happiness.

A. Is that | the end of the story ?

S No, it is only the beginning.

A Well, tell me what happened | next.

S After some time, King Dasarath, finding that he was becoming old | and too weak | to carry on the government | of the kingdom, resolved to give up the throne | and to appoint Ram | king, in his place

So King Dasarath called a council | and announced to them his purpose When they heard the news, they all rejoiced, for Ram was beloved | of all men.

But one heart | was filled with grief | and bitterness | at the news, and that | was the heart of Kaikeyi

A. Who | was Kaikeyi ?

S I ought to have told you | that King Dasarath | had many wives, of whom | Kausalya was the mother of Ram, Kaikeyi the mother of Bharat, and Sumitra the mother of Lakshman and Satrugna.

Now Kaikeyi wished that her son, Bharat, should succeed to the throne, and when she heard | that Ram was

to be king, her heart | was filled with bitterness | and
grief

A. What | did she do ?

S. She persuaded the old King | to grant her two
boons And the King, in a rash moment, consented
without asking | what | the boons were to be Then, to
his astonishment | and dismay, she said "The first boon
is, that Bharat shall succeed to the throne | instead of
Ram, and the second, that Ram shall go into banishment
for fourteen years "

A. I suppose | King Dasarath did not agree to this

S. The poor King | did not know | what to do
He was | at first | filled with rage | and fury | against
Kaikeyi | for making such wicked | and cruel proposals.
But he felt | that he could not break his word | after it had
once been given So, in the morning, with the saddest of
hearts, he sent for Ram | to tell him the news

A. And what | did Ram say ?

S. He received the news | with the greatest calmness
and at once | prepared to obey his father's word

A. And what | about Sita ?

S. Sita, who was the most faithful wife, at once
declared | that she would follow Ram | into banishment.
In touching words | she said | that banishment could have
no terrors for her | so long | as her husband was at her
side, and that sorrows | shared with him | would be
turned | into the highest joys

A. I think | that her conduct | was very beautiful |
and noble.

8. Yes, and all Hindus think the same

4 And did they go into banishment ?



S. Yes. They departed | amid the tears of the whole nation And Ram's youngest brother, Lakshman, went with them And the sadness of Ram | was not | at giving up the throne, but at leaving his old father, sad | and lonely, for he feared | that they would never meet again | in this world

Grammar A lesson on gender in nouns and pronouns.

Dictation, Composition and Translation The spelling of the names in the lesson is not a matter of importance The boys should not be allowed to write long compositions as yet. Translation, too, should consist of short sentences only

Hints The dialogue form in which the story is told is intended to assist the boys to carry on a conversation about the lesson These and similar questions may be used in order to get the boys to tell what they know See that the reading is not too fast The pauses and stops should be carefully observed

Lesson 10

Conversation As in Lesson 9

THE STORY OF RAM AND SITA. PART II

Abdul. Now, I want you to tell me | some more. | about Ram | and Sita

Susil What | did I tell you | last time ?

A You told me | how Ram and Sita | went into banishment | together.

S. Yes, I remember. It is a very long story, and I cannot tell you all, or nearly all the things | that happened

to Ram | and Sita. But I will tell you | how Sita was carried away | by the wicked demon, Ravan.

A I should like to hear that story. But before you begin that | tell me about Ram's brother, Bhaiat. Did he come to the throne ?

S. Very well, I will tell you. You must know | that when Ram was sent into exile, Bhaiat was not in Ajodhya. When he came back | and heard the news, he was filled with grief | and indignation. He refused to accept the throne | and followed Ram | into exile.

A. I think that was very noble of him.

S. Yes, so do I. But Ram would not allow him | to remain with him. He pointed out | that it was his duty | to return | and govern his people. At last, Bhaiat reluctantly consented, but, only on condition | that he should rule | as Ram's representative. He declared | that he would never sit on the throne | in place of his elder brother. So he took Ram's shoes | back to Ajodhya, and placing them on the throne, began to rule | as Ram's representative.

A. And now, please tell me | about Sita | and Ravan.

S. I must tell you | that, in the forest | where Ram and Sita went, there were living | a number of Rakshasas | or demons, who were the enemies of gods | and men. It happened | one-day | that the sister of the demon-king, Ravan, saw Ram | in the forest, and was so charmed | with his beauty, that she besought him | to marry her.

Ram, of course, refused, and then, Sui-panakha, for that

was the name of the demon-princess, threatened to devour Sita, whom she looked upon | as the obstacle to her marriage with Ram. Ram, thereupon, cut off her nose and her ears, and she fled, howling with pain | and shame, to her brother, Ravan.

In order to revenge herself | upon Ram, she persuaded Ravan | to carry off Sita. But though Ravan was eager | to carry away the beautiful Sita, he was afraid to encounter Ram | in open battle. So he resolved | to capture Sita | by a trick.

A Tell me, what he did

S He sent a demon, in the shape of a golden deer, to graze | near the forest hut | of Ram and Sita

When Sita saw the beautiful creature, she implored Ram | to catch it | for her

So Ram, who was ready to do anything | to please his beloved wife, started off into the forest | with his bow and arrows

A Did he leave Sita | alone ?

S No, he left Lakshman on guard, and gave him the strictest orders | not to leave Sita, on any account, till his return

A And what | happened next ?

S Ram started off | after the deer | and soon overtook it. But, being unable to catch it, he shot it | with one of his unfailing arrows. Then a strange thing happened. At the moment of death, the demon-deer screamed out, in the voice of Ram —“Lakshman, save me ! Lakshman, save me !”



The words reached the ears of Sita, who was standing | at the door of the hut | waiting for Ram's return. She was filled with deadly fear, and commanded Lakshman to go | at once | to his brother's assistance

At first, Lakshman refused to go, for he did not dare | to break Ram's command. But Sita reproached him | so cruelly, that, at last, he reluctantly consented to go.

But, before he went, he took his bow, and drew a circle round the hut, and said to Sita — "So long as you remain | inside this circle, you will be safe. Let nothing persuade you | to go outside." And, with these words, he departed

A And did Sita stay | inside the circle?

S You shall hear - Ravan, the demon-king, was lurking near. And this | was his opportunity. Assuming the disguise of a holy man, he appeared | before the hut | and asked for alms. Sita, whose heart was ever pitiful, at once | went into the hut | and brought him some food. But he pretended | that he could not come any nearer | to take it, and threatened to curse Sita, if she did not bring it out to him.

Sita | then | unwisely | stepped outside the line of safety, and, in a moment, Ravan, assuming his real form, snatched her up, and carried her off | to his home | in the island of Lanka.

A. Is that | the end of the story?

S No. There is much more. Another time | I may perhaps tell you | how Ram rescued his wife | from the

demon-king. But it is getting late | and I must leave off | now.

Grammar Continue the lesson on *gender*

Dictation, Composition and Translation As before

Hints When the boys know the story well they should be allowed to act it

See that the *final consonants* are clearly sounded, and the vowel in *name, same, pain* and *came* has the double sound *ayee*. Boys will pronounce *name*, as *nm*, unless taught that it is *naayem*

Lesson 11.

Conversation The teacher should tell the story in simple words, and get the boys to talk about it, before beginning the reading lesson

A NOBLE DOG.

On his morning rounds | the master
Goes to learn | how all things fare ,
Searches pasture | after pasture,
Sheep and cattle | eyes with care ;
And for silence, or for talk,
He hath comrades | in his walk ;
Four dogs | each pair of different breed,
Distinguished, two for scent, and two for speed.

See | a hare before him started !
 —Off they fly | in earnest chase ;
 Every dog is eager-hearted,
 All the four are in the race !
 And the hare | whom they pursue
 Knows | from instant | what to do ,
 Her hope | is near, no turn she makes ;
 But like an arrow | to the river takes.

Deep the river was | and crusted ,
 Thinly | by a one night's frost ,
 But the nimble hare | hath trusted
 To the ice, and safely crossed ,
 She hath crossed, and without heed
 All are following | at full speed,
 When lo ! the ice | so thinly spread,
 Breaks, and the greyhound | Dart | is overhead !

Better fate | have Prince and Swallow—
 See them | cleaving to the sport !
 Music | has no heart to follow,
 Little Music, she stops short,
 She | has neither wish | nor heart,
 Hers | is now | another part
 A loving creature | she, and brave
 And fondly strives | her struggling friend to save.



From the brink | her paws she stretches !
Very hands | as you would say !
And afflicting moans she fetches,
As he breaks the ice away.
For herself | she hath no fears—
Him alone | she sees | and hears—
Makes efforts | without complainings, nor gives o'e
Until her fellow sinks, to re-appear no more

Wordsworth

Grammar. A lesson on the *object*.

Dictation, Composition and Translation A few sentences on the subject of the poem

Hints. It should be made clear to the boys that Dart, Prince Swallow and Munc are the names of the four dogs. Two of them, of which Dart, the greyhound is one—hunt by sight. These are the two distinguished for speed. The other two are smaller dogs, and hunt more slowly, following the game by scent. *Dart is overhead* means that Dart is under the water.

The poetry should be read according to the pauses.

Lesson 12

Conversation This story should be told in simple narrative form and then talked about in class, before the reading begins.

THE TREE AS A WITNESS

Lal Mohan My friend, Surendra, I am going away | for some weeks, and I do not know | where | to leave my money. Will *you* take care of it | for me?

Surendra Yes, by all means. How much money | do you wish | to leave with me?

L. M. I shall take two hundred rupees, | for the expenses of my journey; and wish to leave five hundred rupees | with you.

S. Very well, I will meet you | here | to-morrow | at 10 o'clock | and you can give me the money | then.

L. M. Shall I bring it | to your house?

S. No, I shall be coming along this road | at about ten o'clock | and you had better bring it | here.

(Next morning at ten o'clock).

L. M. Good morning, my friend. You see, here I am | punctually | at the time appointed

S. Good morning. Have you brought the money ?

L. M. Yes, here it is. Five hundred rupees. Shall I count it out to you ?

S. Yes, please. But first | come behind the tree, where no one can see us.

L. M. Very well Here is the money. Please count it.

S. (*Counting*) Yes, it is quite right Would you like a receipt ?

L. M. Never mind, thank you. A receipt is not necessary | when I am dealing | with my old friend.

S. Still | it would be more businesslike | to have a receipt. And so | I will give you one (*feels in his pocket*) Dear me, how very unfortunate ! I have forgotten my pen. Now | you will have to do without a receipt | after all.

L. M. Never mind I don't want a receipt | from an old friend. Now | I must be off. Many thanks | for your kindness.

S. Don't mention it. Good-bye I hope you will have a safe journey, and come back again | soon.

L. M. Thank you. Good-bye !

(Six months later Lal Mohan returns and calls on Surendra.)

L. M. Good morning Surendra, I am very glad to see you again. I hope you are quite well.

S Good morning, Lal Mohan, I am very glad | to see you back again I hope *you* are quite well.

L. M. Yes, thank you And now | I am sorry to trouble you so soon, but I have spent all the money | I took with me | and I should like to have the five hundred rupees | I left with you.

S. I beg your pardon, I am afraid I do not understand.

L. M. I say | I should like to have the five hundred rupees | I left with you | when I went away.

S. What five hundred rupees? I am afraid I do not understand.

L. M. Surely | you are joking

S No, I am not joking I know nothing | about five hundred rupees You never left any money | with me

L. M. It is impossible You cannot have forgotten it. You are simply teasing me But | no more of this jesting Let us come to business. Where are my rupees?

S I tell you | I know nothing about your rupees. You never left any with me.

L. M. You wicked man! Is it possible | that *you* are my old friend Surendra?

S What do you mean | by this ridiculous accusation? How dare you | call me a wicked fellow? I think you must be mad | to bring such a charge | against me. Where | is your receipt | and where | are your witnesses? Show them to me | and I will pay you.

L. M. You wicked man | you know quite well | that I have no witness | and no receipt. Give me my money |, or I will bring you before the Magistrate

S. You may do as you please. Go to the Magistrate | and see what he says | to your ridiculous story. *(to himself)* He has no receipt | and no witnesses; what | can he do?

(Next day in the Magistrate's Court)

Magistrate What | is your name ?

L M My name is Lal Mohan.

M. Well, what | do you want ?

L M Please your honour, when I went away | from home | about six months ago, I left a bag of five hundred rupees | with this man, Surendra, but when I returned | and asked him for the money, he refused to give me the rupees

M Why | did he refuse | to give you your rupees ?

L M He denied | that I had ever given him any rupees | and said | that he knew nothing about the matter.

M. Call Surendra *(The Court chaprassie calls Surendra—Surendra comes in | and respectfully salutes the Magistrate)*

M. Did this man | leave a bag of rupees | with you | six months ago ?

S. No, your honour. He did no such thing. It is an impudent he

M. (to Lal Mohan) Did he give you a receipt ?

L. M No, your honour. *(Surendra smiles to himself)*

M Were any witnesses present | when you gave him the money ?

L. M. No, your honour. *(Surendra smiles again).*



M Where were you | when you gave the money to Surendra ?

L. M I was near a big pipal tree | on the road | leading to Surendra's house.

M. Well, if you have no other witness, you had better go | and call the tree.

L. M. Your honour is joking. What is the good | of calling the tree, it will not come.

M. Never mind Let us try. Go to the tree | and tell it | I have ordered it to come.

L M Very well, your honour. I will do | as you bid.

(He goes out. All are astonished and whisper and smile. Presently the Magistrate turns to Surendra.)

M He has been gone | a long while. He ought to be back | by now.

S. No your honour; the tree is more than a mile away He cannot have got more than half way | by now.

M. What! you know all about it | do you? It is | as I suspected. You wicked fellow! he *did* give you that money | under the tree. He has been speaking the truth | all the time, and *you* | have been lying Now | your only chance | is to confess everything

S. Your honour, have mercy. It is true | he *did* give me the money, and I will repay it all. Only | have mercy.

M. Chaprassie, take a constable, and go with Surendra to his house, and bring him back | with the money.

(The chaprassie takes Surendra away and after a short time returns with the money. Then Lal Mohan returns.)

Magistrate. Well, did you tell the tree | to come?

L M. Yes, your honour, but it was as I said. It would not come.

M. You are mistaken. While you were away | the tree *did* come | and gave evidence Surendra has confessed all, here is your money.

L. M. Thank you, your honour, (*takes the money*) may I go now?

M. Yes. And be more careful | how you trust people | in future. Constable, take this man away | and keep him in hajat | till I send for him

Constable Very well, your honour (*He leads Swendra off*)

Grammar Continue the lesson on the object

Dictation, Composition and Translation Some of the new words should be given in the sentences dictated. All mistakes should be carefully corrected and written out by the boys very neatly

Hints The boys should be taught to say *five hundred rupees*, and not *rupees five hundred*. They should also be told to say *you had better*, and not *you better*. See that *so* in *so soon*, has a long vowel. Similarly, the *o* in *no* is to be sounded very long

Do not allow the boys to use the expression *cutting joke*. The proper form is *you are joking*, not *you are cutting joke*. If necessary, this lesson may be divided into two parts. As soon as the boys know it fairly well, they should act the story

Lesson 13

Conversation The story should be told to the boys, and the incidents talked about in class before the reading begins. It is most important that this rule should be observed, because the working of the Direct Method requires that the language should be learnt by the ear first, and then by the eye

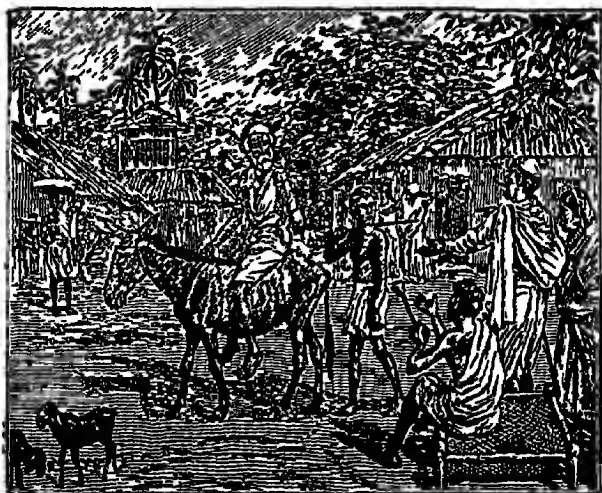
THE MAN, THE BOY AND THE DONKEY.

A man, a boy | and their donkey | were going | one day | to market.

As they were going along | a man passed by | and said — "How foolish you are | to walk in the dust | when you have a donkey | to ride on. What | do you keep the beast for ? Is he not meant for use ?"

So the father said, "This will never do, the people are laughing at us. Get on the donkey, my boy, and have a ride."

So the boy | mounted on the donkey's back | and on | they went



But | they had not gone very far | before they met some more people. One of them said — "Look | at that

lazy young fellow, riding at his ease, while his poor old father | trudges wearily along in the dust "

At this | the son felt very much ashamed, and said, "Do you hear | what they are saying, father ? I am ashamed | to ride | any longer. I will get down, and *you* must ride "

So the boy got down | and the father | got on the donkey's back , and they went on | quietly | for a little while

But they had not gone very far | before they met some more people, who looked at them | and said, "What a shame it is | to see a big, strong man riding, while his little son | has to walk."

The father heard their words, and said to his son, "This will never do. You hear | what they say, when they see me ride, while you walk Come here, my boy, and sit | in front of me "

So the boy got up | in front of his father, and they went on | for some distance, till they came near the town.

Now | they began to meet | more and more people, and they noticed | that many of them | were pointing at them | and jeering So the father stopped and said, "What | is the matter ? Why | do you mock at us ?"

They said, "Are you not ashamed of yourselves two of you | on the poor, little donkey ? Why, you are quite strong enough | to carry him | yourselves He ought not | to have to carry you "

So the father | and his son | got down, and began to consider | how | they could please everybody.

They thought, and they thought, and at last they made up their minds | to carry the donkey | to the town. But how | was this to be done ?



At last | they hit upon an idea. They cut down a strong pole, and, after tying the donkey's four feet together, began to carry him along, with his feet | tied to the pole, and his head | hanging down. This sort of kindness | did not suit the donkey | at all. He kept trying to get free, and, at last, just as they were crossing a bridge, he got one of his legs free, gave a great plunge, and over he went | into the river | below, and was drowned | before they could come to his help.

"Now," said the old man, "this is a lesson for us. We see what comes | of trying to please everybody."

Grammar. Continue the lesson on the *object* and explain what is meant by a *transitive verb*. This lesson will furnish many examples.

Dictation, Composition and Translation. Simple sentences only should be given for translation, and in this, as in all written work, neatness should be insisted on.

Hints. Get the boys to read in a natural conversational tone. This will be a difficult matter, if they have got into bad habits in the lower classes, but it is worth taking a great deal of trouble over. Reading dialogue intelligently, and acting it, are two excellent means of improving the reading.

Lesson 14.

Conversation. The story should be related by the teacher in simple words, and then talked about by the boys. The boys must not be allowed to be satisfied with asking one another the meaning of words; a few hints will show them how to ask questions. The best way of teaching the meaning of words is to use them in sentences. What they are to be taught in this conversation lessons is not so much the *meaning* as the *use* of words.

SIR SYED AHMAD KHAN—KINDNESS TO INFERIORS.

You have | some of you | heard of Sir Syed Ahmad Khan, the great Mahomedan reformer | of the last century.

Sir Syed Ahmad was, I think, a man, who did more for his people | than any other Mahomedan | who lived | in the reign | of the good Queen Victoria. And he did it | by teaching the Mahomedans | the great truth | that, if men wish to prosper, they must educate their

children

sons And he not only taught this | but put his teaching into practice, for he founded a College | at Aligarh | in the United Provinces | that is well known to everybody | nowadays | as the best College | for Mahomedans | in India. Now you may ask | how it was | that Sir Syed Ahmad knew so much better | than other Mahomedans | what was the best thing | for them to do.

I think | the answer to that is | that he, himself, was well brought up | and well educated.

And who was it | that trained him | so well ? It was his mother She not only taught him | to read and write, but she also taught him | what was good | and noble. And this | is the best | of all kinds of education. For, however learned we may be, and however much we may know, if we have not learnt | to do what is right | and good | and noble, we are not educated | at all, but are most ignorant | and uneducated

Sir Syed Ahmad | used always to speak of his mother | with the greatest honour | and reverence, and he used, sometimes, to tell his friends a story | to show how his mother taught him | that a noble man | should behave nobly | also | to his servants.

When Sir Syed Ahmad was a boy | he lived | in the city of Delhi One day | one of the servants | gave him some offence, and the young boy grew angry | and beat him As he was beating him | the boy's mother came into the room Syed Ahmad stopped beating the servant | as soon as he saw his mother, for he knew | that she would not approve | of such conduct

She said to him, "Ahmad, what are you doing?"

He said, "Mother, the man was careless, so I beat him."

She said, "But you should not beat a servant."

The boy replied, "Yes, I should; he did not do | as I wished."

The mother replied, "Then | you are no son of mine. I cannot allow you | to beat my servants. They are under my protection | while they are in my house, and they must *not* be beaten. If this | is what you wish to do, you cannot remain | in my house."

So young Syed Ahmad left the house | in shame, for he felt | that he had lost his mother's good opinion. And he went away | sad | and ashamed | to the house of his aunt | in another part of Delhi.

But, of course, his mother loved him still | though she wished to punish him | and teach him the lesson of kindness to inferiors. And she sent a servant | soon afterwards | to find out | where he had gone. And when she knew | that he was at his aunt's house | she made up her mind | to wait | till the boy had repented of his wrong doing.

Now, Syed Ahmad loved his mother | very dearly | and could not bear | to be parted from her. So he asked his aunt | to beg his mother | to take him back.

His mother sent back a message | to say | that Ahmad could come back | as soon as he was ready to confess his fault | and beg the servant's pardon | for beating him. Syed Ahmad felt much ashamed | at having to beg forgiveness from a servant, but anything, he thought,

was better | than his mother's displeasure So he came
back home | next day, and | as soon as he had begged
forgiveness | of the servant | his mother received him
back | into her favour.

It was a hard lesson | for Syed Ahmad, who was a
proud boy ; but he felt | that his mother was right | and
though he lived to be more than eighty years of age, he
never forgot it, and used often | to tell his friends | how
his dear mother | had taught him | as a little boy | the
lesson of kindness to inferiors

And I think | we, too, can learn | from Sir Syed
Ahmad's mother | to treat those dependent on us | with
kindness and justice

Grammar A lesson on the three main tenses, *present*, *past* and
future

Dictation, Composition and Translation As before

Hints If there are any Mahomedan boys in the class they will
probably be able to say something about Sir Syed Ahmad
and the Aligarh College The boys should be taught when
reading to take a fresh breath at each full stop It is
useful to tell them often to count *one*, for a pause or
comma, *two* for a semicolon, and *three* for a full-stop or
note of interrogation The fault of hurried reading is a very
common one and will take much time and trouble to root out

Lesson 15

Conversation Tell the story in simple words and let the boys talk about it

THE ORPHAN CHILDREN

I reached the village | on the plain,
Just | when the setting sun's last ray
Shone | blazing | on the golden vane
Of the old church | across the way
Across the way | alone | I sped,
And climbed the stile, and sat me there,
To think | in silence | on the dead
Who | in the churchyard | sleeping were
There | many a long, low grave | I viewed .
Where | toil and want | in quiet lie ,
And costly slabs | amongst them stood
That bore the names | of rich and high
One new made mound | I saw | close by
O'er which | the grasses hardly crept,
Where, looking forth | with listless eye,
Two ragged children sat | and wept
A piece of bread | between them lay,
Which | neither | seemed as it could take ,
And yet | so worn | and white were they
With want, it made my bosom ache

I looked awhile, and said | at last.
"Why | in such sorrow | sit you | here ?
And why | the food you leave | and waste
Which | your own hunger , well might cheer ?"

The boy rose | instant | to his feet.
And said | with gentle, eager haste.
"Lady, we've not enough to eat ;
O, if we had | we should not waste.

But | sister Mary's naughty grown,
And will not eat | whate'er I say
Though | sure I am | the bread's her own—
"For | she has tasted none | to day. : .

' Indeed, the poor | starved Mary said—
' Till Henry eats I'll eat no more :
For | yesterday | I had some bread :
He's had none | since the day before "

My heart | with pity | swelled so high
I could not speak a single word :
Yet the boy | straightway | made reply—
As if | my inward wish he heard.

"Before our father went away,
By bad men tempted | o'er the sea,
Sister and I | did nought but play :—
We lived | beside yon great ash tree.

And then, | poor mother did so cry,
And looked | so changed, I cannot tell
She told us | that she soon would die,
And bade us | love each other well

She said | that when the war was o'er,
Perhaps | our father we might see,
But, if we never saw him more,
That God | would then | our father be

She kissed us both, and then | she died,
And then | they put her in the grave,
There | many a day | we've sat | and cried
That we | no more | a mother have.

But when our father came not | here,
I thought | if we could find the sea,
We should be sure to meet him | there,
And once again | might happy be

So | hand in hand | for many a mile,
And many a long, long day | we went,
Some sighed to see, some turned to smile,
And fed us | when our stock was spent

But | when we reached the sea, and found,
'Twas one great flood | before us spread,
We thought | that father must be drowned,
And cried, and wished | we | too | were dead.

So | we came back to mother's grave,
And only long | with her to be ;
For Goody, when this bread she gave,
Said | father died | beyond the sea

So, since no parent we have | here,
We'll go | and search for God | around —
Pray, Lady, can you tell us | where
That God, our Father, may be found ?

He lives in heaven, mother said ,
And Goody says | that mother's there
But though we've walked, and searched, and prayed,
We cannot find them | any where

I clasped the prattlers | in my arms,
I cried, "Come, both, and live with me
I'll clothe and feed you, safe from harms ;
Your second mother | I will be

Till you | to your own mother's side
He, in his own good time, may call,
With Him | for ever to abide
Who is the Father of us all."

Grammar. Continue the lesson on the *Tenses*

Dictation, Composition and Translation A few sentences on the subject of the poem

Hints Let the verses be read according to the pauses marked
 Unless the *c* in *no* and *so*, in the phrases *no more* and *so soon*,
so high, *so dry*, is sounded very long, the metre will be
 ruined. It may be explained that the children's father had
 been carried away to some foreign country and forced to serve
 as a soldier.
 Goody is a term sometimes applied to an old woman, and
 here stands for an old woman who had befriended the
 children.
 This lesson may be spread over several days.
 The poem should be learnt by heart.

Lesson 16.

Conversation About a visit to Calcutta. Probably many boys in
 the class have been to Calcutta and they should be encour-
 aged to talk about their experiences. The teacher must
 be always on the look-out to correct mistakes in pronun-
 ciation, and should insist on the boys talking slowly and
 clearly.

A VISIT TO CALCUTTA. PART I

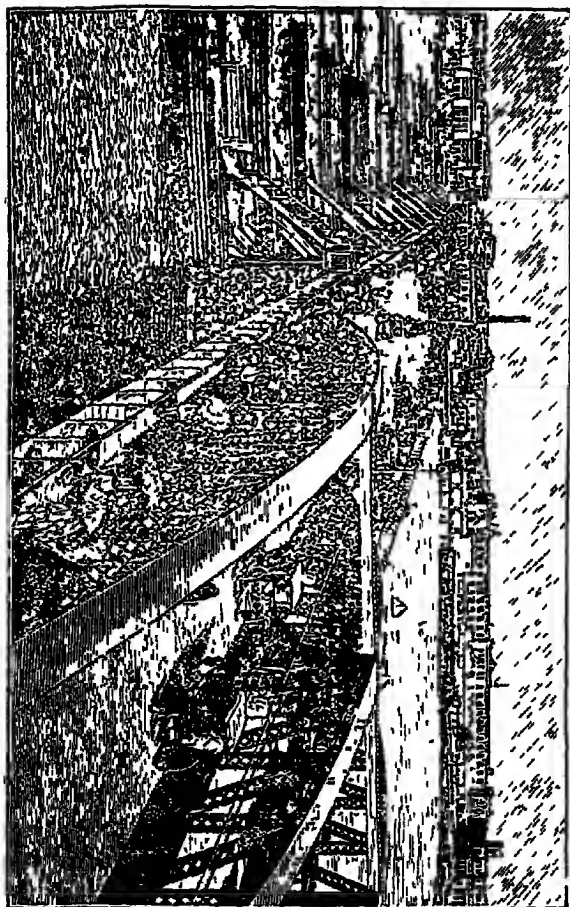
Suresh Bijoy, have you ever been to Calcutta?

Bijoy No, I have never been to Calcutta. Have
you been there?

S Yes, I have been there | once. My father took
 me | during the *Puja* holidays.

B Did you enjoy your visit to Calcutta?

S Yes, I enjoyed it very much. Calcutta is a
 wonderful place | and it was a great treat for me | to go
 there.



B. Will you, please, tell me something | about Calcutta ?

S. Yes, I shall be very glad | to tell you | about my visit to Calcutta.

When I arrived at Howrah Railway Station, I was astonished | to see so many railway trains, and so many carriages | and horses | and people. I had never seen so many | in one place | before. All the people | seemed in a great hurry | running here and there | to take their places | in the train. But my father took my hand | and said, "Come along, Suresh, we must not stop here. If we wait | we shall not be able to get a *ghari*."

So we hurried away | and found a *tacca ghari*. We put our boxes on the top | and got inside | and away we went.

Soon after we left the station | we came to a great river | with a bridge over it. I said, "Father, what is this ?"

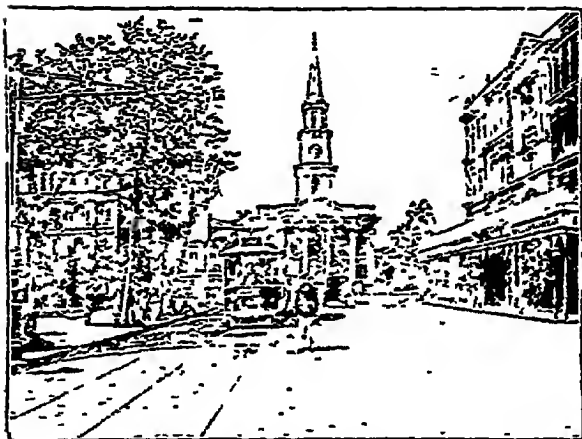
My father replied, "This | is the great | sacred river | Hooghly, and we are now | crossing over it | on the Howrah bridge. Look there | on the right | are the great ships. They come from England | and America | and Germany | and China | and Japan | and from nearly every country in the world."

"How huge | they are, father, I have never seen such ships | before. May we go nearer | and look at them ?"

"Not to-day, my boy. But another day | I will take you to look at the ships."

Grammar. Continue the lesson on affirmative and interrogative forms

A VISIT TO CALCUTTA. PART II



Biju. Please, tell me some more | about Calcutta.

Suresh. Very well What | was I telling you about ?

B You were telling me | how you saw the great ships | on the river.

S. Yes I remember. Well, we went on, over the bridge | and came to a wide street | full of people | and horses | and carriages Suddenly, I saw a great carriage | full of people | coming along. I looked for the horses | but could not see any | and I said to my father, "Oh father, look at that huge carriage ! Where | are the horses ?"

My father said, "There are no horses That is an electric tram It does not need horses | for it is driven by electricity. If you look out of the window, you will see | that the carriages run on iron lines"

Then | I looked out of the window of the *ghari* | and I saw the lines

B. Were they | like the railway lines ?

S. Yes, very like them, only smaller

B. But I do not understand | how the carriages run | without horses.

S. No more do I But my father says | that when I grow up | I shall go to College | and learn all about it

B. Did you go for a ride | in the tram ?

S. Yes While I was in Calcutta | I went for many rides | in the tram.

B. Did you enjoy it ?

S. Yes, it was very pleasant The seats are very comfortable | and the trams run very smoothly | along the lines

B. Do the trams go very fast ?

S. Yes, sometimes | they go very fast But when the streets are crowded | they have to go slowly

B. Do you have to pay | if you go in the tram ?

S. Yes, if we go in the first class carriage | we have to pay two annas, and five pice | if we go in the second class carriage.

B. And what do you pay | if you go in the third class carriage ?

S. There is no third class There are only first and second class carriages.

B. Well, I hope | some day | I, too, shall go to Calcutta | and have a ride in the tram.

Grammar Continue the lesson on *tenses*

Dictation Composition and Translation As before

Hints The boys should be assisted by means of well chosen questions to put into words what they know about Calcutta.

Lesson 17.

Conversation About ships Some pictures of ships should be brought into class

A VISIT TO CALCUTTA PART III.

B. I want you to tell me | about the ships | you saw | at Calcutta

S. What did I tell you | before | about them ?

B. You said, | that you saw some huge ships | when you were crossing over the Howrah bridge

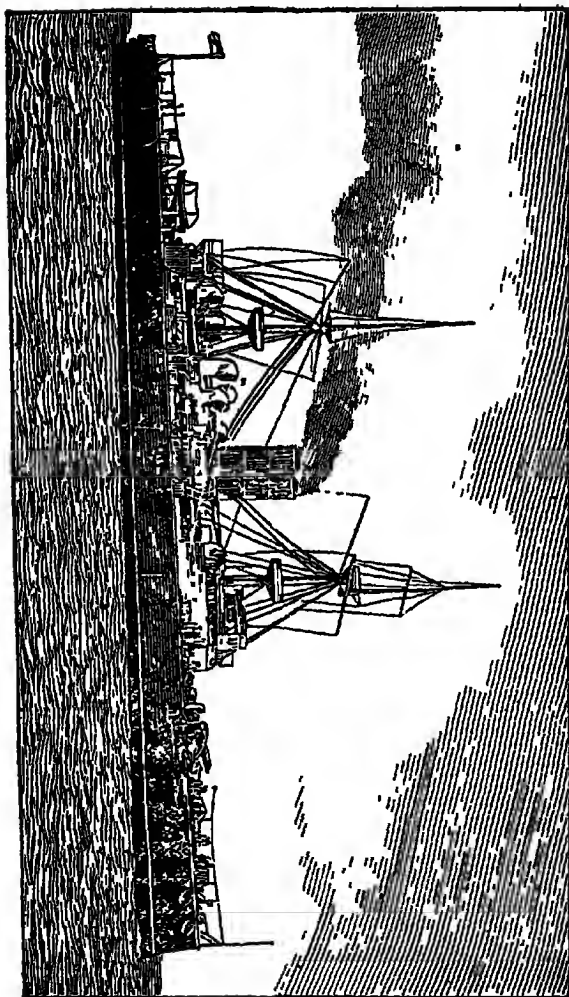
S. Yes, I remember.

B. Did your father take you again | to see the ships ?

S. Yes, a few days later, my father took me | down to the river, to see the ships.

B. Please, tell me | what you saw.

S. We went down to the river, in a tram, and, as we got near, I saw the great masts of the ships | rising | high above the houses. And then | I saw the



great black funnels of the ships | with black-smoke- |
coming out of them. I said to my father, "Father, what
kinds of ships | are those?"

He said, "Those are steamers, my boy. They are
driven by steam | like the railway trains."

Then we went on a little further | till we were
quite near one of the great steamers

B. Please tell me | what it was like

S. It was bigger | than the biggest house | that you
have ever seen. It had a huge black wall | with lots of
windows in it. And up above, great, high poles, called
masts | with ropes fastened to them. And two great
black chimneys | called funnels, with smoke coming
out of them

B. Was it on the land | or in the water?

S. It was floating | in the water. I wondered | how |
such a huge, heavy thing | could float. And when my
father told me | it was made of iron | I wondered | still
more.

B. What | was the ship made of iron?

S. Yes, I touched its side | and saw | that it was
really | made of iron.

B. How very wonderful. I cannot understand it

S. And then my father said to me, "Would you
like to go | on board the ship?" I said, "Yes, please,
I should like it | very much." So my father went
into an office | and asked | if we might go on board the
ship. The gentleman in the office | said, 'Certainly,
you may go on board' Then he wrote out an order | on

a piece of paper | and we took it | and went on board the ship.

B But if the ship was so high | how could you get on board ?

S There was a large ladder | hanging down the side of the ship | and we climbed up it | without any difficulty

When we got to the top | we found ourselves | on a flat floor | made of wood. This | is called the deck

B Were there any people | on the ship ?

S Yes, there were lots of people | on the ship | but they did not take any notice of us They were all very busy | unloading the cargo

B What | is the cargo ?

S The cargo | means all the goods | that the ship has brought | from foreign countries

B And what | were they doing | with the cargo ?

S They were lifting it | out of the ship | with machines | and putting it into storehouses | on the bank of the river

B Did you go inside the ship ?

S Yes, we went down a ladder | right into the ship

B And what | did you see there ?

S It was very wonderful It was very like a huge house | inside There was a large dining room | with tables | and chairs, where | about a hundred people could dine And then, there were long passages | with bed-rooms | on each side | for people to sleep in. The bed-rooms | looked very clean | and comfortable | and I

SIXTH STANDARD ENGLISH READER

thought | to myself | that I should very much like | to
go for a voyage | on such a nice ship

B And what | did you do next ?

S. We went up on deck again | and saw the wheel,
with which the ship is guided, and the compass | which
shows the sailors their way | across the great ocean I
liked being on the deck | very much Everything was
so beautifully clean | and the fresh breeze | was very
pleasant

B And then | what did you do ?

S. We stayed on deck | for some time, walking
about, and looking at every thing And then my
father thanked the sailor | who had explained every-
thing to us, and we went down the ladder | again, and
made our way home

B Thank you | very much | for telling me about
the ship. I hope | some day | I, too, shall go to Calcutta
| and see the ships | you have told me about

Grammar Continue the lesson on the *tenses*

Dictation, Composition and Translation It is to be remembered that
all new words should be written on the blackboard and trans-
cribed by the boys, before they are given in dictation or
translation

Hints Make use of pictures of ships, a compass, and anything
else that can be got to illustrate the lesson

Lesson 18

Conversation The story is to be told first, and then talked about, before the reading begins. The boys should be encouraged to ask questions about anything they cannot understand, as the story is being told.

Explanations should, as far as possible, be given in English.

HOP-O'-MY-THUMB

Once upon a time | there lived, in a forest, a poor wood-cutter | and his wife. They had seven children, all boys, and the youngest | was so small | that they called him | Hop o'-my-Thumb.

One night | Hop-o'my-Thumb was lying awake | in his bed, when he heard | his father and mother | talking

"What | can we do, my dear?" said the father, with a deep sigh. "We are so poor | that we have nothing | to feed ourselves with. I cannot bear | to see our little boys | die of hunger | before my eyes. To-morrow | I shall take them | into a distant part of the forest | and leave them | there. Perhaps God, in his mercy, will give them food."

"O, no, no!" said his wife. "You cannot be so cruel | as to put your own children to death."

"Alas! my dear," said the father, "what else can we do? If we keep them here, they will starve."

"No," said the mother, "I cannot consent to it. However poor I may be, I am still | their mother."

But the father continued to persuade her, and at last, with tears, she consented. And they both fell asleep



In the morning | very early | Hop-o'-my-Thumb got up, and went down to the brook, and filled his pockets | with small white pebbles.

After breakfast, which was a good one, as it was to be then last, the father said, "Come boys, we are going into the forest | for the day."

Off went the father, and the little boys ran along in front | in great glee. But Hop o' my-Thumb | walked a little way behind, and every now and then, he let fall a pebble | from his pocket

Presently, when they had reached | a dense part of the forest, the wood-cutter | began to cut down a tree. As soon as the tree fell down, the wood cutter set all the boys | to tie faggots up | into bundles. Then he said, "I will go | and look for another tree | to cut down." And he went off | quietly, leaving the little boys | alone in the forest.

When the little boys found | that they were all alone, they were very much frightened, and began to cry, saying, "We shall never find the way home | in the dark, and some wild beast will come | and eat us up."

"Don't be afraid," said Hop-o'-my-Thumb, "I will show you the way home. But wait till the moon rises." So they waited | for about an hour | till the moon rose. Then Hop-o'-my-Thumb started off | with a brave heart, all his brothers following him. He soon found one of the pebbles, shining | in the moonlight, and then another, and another, till | at last | they got into the path | that led straight to their house.

That very evening | when the wood-cutter reached his home, a forester | from the next village | came up and said, "The Baron | has had a hunting party to-day, so I have brought you a piece of venison."

At this | the wood-cutter's wife | burst into tears | and said, "What is the use of food to me | now that my little boys are not here | to share it? Just at that moment | there was a tap at the door, and all the wood-cutter's children rushed in | shouting. "Here we are, mother | here we are!"

Grammar A lesson on the difference between the *active* and the *passive voice*

Dictation, Composition and Translation In dictating, the final consonants should always be very clearly sounded

Hints Let different boys read the different parts, and afterwards act the story

Lesson 19

Conversation As before

HOP-O'-MY-THUMB. PART II.

For some time | they all lived together | very happily
till all their food was gone Then, being unable to get
food for his children, the wood-cutter made up his mind |
to carry out his former plan, and leave the children |
in the forest.

Once more | Hop-o'-my-Thumb lay in bed | and heard
what his parents were saying In the morning | he got
up | to go down to the brook | and get some pebbles, as
he had done before. But the door was locked, and he
could not get out

After breakfast, before they started out, their mother
gave them | each | a large piece of bread It was all she
had in the house The other brothers soon ate up their
bread ; but Hop o'-my-Thumb kept his piece, and, as he
went along, he kept dropping | crumb after crumb | by the
way side Again | the wood-cutter left them | as before,
and, once more, Hop-o'-my-Thumb tried | to find his way

back. But, alas ! when he came to look for the crumbs, he found that the birds | had eaten them all up

So now | they were really in despair, and did not know | what to do

After wandering about | for some time, Hop-o'-my-Thumb climbed up into a tree | to have a look round. He saw a light | a great way off

"Let us go | and find out | what it is," he said And off they set. At last | they reached a very large house. Hop-o'-my-Thumb went up to the door | and knocked The door was opened | by a very kind-looking old lady

"We have lost our way," said Hop-o'-my-Thumb, "will you | please | give us some food | and let us rest here | till morning?"

"Alas !" said the lady, "this | is the house of a giant, who likes nothing better | for his supper | than little boys. Go away | as fast as you can" At this | the little boys began to cry | and said "If we go back into the forest | the wolves will eat us Please | let us in"

So the lady | at last | let them in, and, as the giant was not at home, she hid them all away | under the bed.

Presently | the giant came | *tramp, tramp*, into the house

"Wife," said he "I smell children's flesh"

Then he went all over the house | sniffing | and snuffing Presently | he looked under the bed, and seized the trembling children, and dragged them out

"Ah !" he said, "you thought you would cheat me These brats will make a very nice dish for me | and the

three giants | who are coming to dine with me | to-morrow "
And he began to sharpen his knife.



The giant took up his knife, and was just about to kill one of the boys, when his wife said, "Look | how thin the boy is, you had better not kill him | yet We have plenty of meat in the house Keep them a little longer | and fatten them up"

"Yes, they are very thin," said the giant, feeling the boys | all over, one after another, "give them a good supper and send them off to bed"

Grammar Give practice in turning *active* into *passive* and *passive* into *active*

Diction, Composition and Translation For translation only simple sentences should be given. The teacher should also avoid giving difficult passages for translation into English.

Hints The boys may be taught that *s* after *k, t, p* and *f* is sounded as *s*, otherwise it is to be sounded as *z*. If the groups of the Bengali or Hindi alphabet are written on the board, it will be easy to explain to the boys that the letters (except *ch*) in the first *perpendicular* row (that is the first letter of each group) are followed by *s*.

Lesson 20

Conversation As before. If the boys know the story well enough to act it, so much the better.

HOP-O'-MY-THUMB. PART III.

So the giant's wife gave them a good supper, and took them off to bed. In the bed-room | there were two enormous bed. In one | were seven little giantesses | all fast asleep, each | with a gold crown on her head. The giantess put the little boys | into the other bed, and took away the candle, and she | and the Ogie | went off to bed.

As soon as she was gone | Hop-o'-my-Thumb crept out of bed | and took off the crowns | of the little giantesses | very quietly, without waking them, and he and his brothers put them on | and went to sleep.

In the middle of the night | the Ogie awoke, and felt sorry | that he had not killed the little boys. So he got

out of bed | in the dark, and taking his knife, went into the children's bed-room. He felt about one of the beds, and when his hand touched the gold crowns, he thought, "These are my children, why, I have come to the wrong bed. How stupid of me!"

So he went to the next bed | and, after feeling the heads of the children, cut them all off.

In the morning | the giant went to get the little boys | to cook them. But what was his dismay, when he found the little giantesses | lying in bed | with their heads all cut off. Then he looked at the other bed. But the little boys were all gone, and the gold crowns too.

"Wife," he roared, "bring me | my seven-league-boots."

His wife brought them, and he put them on, and rushed out after the boys | taking strides of seven leagues at a time.

Presently, he caught sight of them | in the distance, and roared out, "Ah! there you are, you little vipers!" and, in his haste, he made too big a stride, missed his footing | and toppled headlong | down the hill.

The earth shook, and the seven little boys looked round | to see what was the matter. They saw the Ogre tumbling | from crag to crag, till at last, he fell down | with a great crash | almost at their feet, and they saw | that he was quite dead.

Then Hop-o'-my-Thumb pulled off the giant's seven-league-boots, and, strange to say, they fitted him perfectly, for they were magic boots.

Just then | a messenger came by | lamenting "Alas!"
cried he, "I bring sad news The King of the next
country | is coming with an army, and, unless I can get to
the capital | and warn our King | in time, we shall all be
lost."



"Let me go," cried Hop-o'-my-Thumb. And, in a few strides of his wonderful boots, he stood at the palace gate, and told the King the news, and saved the kingdom.

As he was leaving the palace, he passed through the market-place. There was a great crowd collected there, and, to his astonishment, he saw his father and mother | being dragged along | in the midst of the crowd. He

And then | poor mother did so cry,
And looked | so changed, I cannot tell
She told us | that she soon would die,
And bade us | love each other well

She said | that when the war was o'er,
Perhaps | our father we might see,
But, if we never saw him more,
That God | would then | our father be

She kissed us both, and then | she died,
And then | they put her in the grave,
There | many a day | we've sat | and cried
That we | no more | a mother have.

But when our father came not | here,
I thought | if we could find the sea,
We should be sure to meet him | there,
And once again | might happy be

So | hand in hand | for many a mile,
And many a long, long day | we went,
Some sighed to see, some turned to smile,
And fed us | when our stock was spent.

But | when we reached the sea, and found,
'Twas one great flood | before us spread,
We thought | that father must be drowned,
And cried, and wished | we | too | were dead.

I am out of humanity's reach,
I must finish my journey | alone,
Never | hear the sweet music of speech,
I start | at the sound of my own.
The beasts | that rove over the plain
My form | with indifference see,
They | are so unacquainted with man,
Then tameness | is shocking to me
Society, friendship | and love,
Divinely bestowed upon man,
O had I the wings of a dove,
How soon | would I taste you again !
My sorrows | I then might assuage,
In the ways of religion | and truth,
Might learn | from the wisdom of age,
And be cheered | by the sallies of youth
Religion | what treasure untold
Lies hid | in that heavenly word !
More precious | than silver and gold,
Or all | that this earth can afford.
But | the sound of the church-going bell,
These valleys | and rocks | never heard,
Never sighed | at the sound of a knell,
Or smiled | when a sabbath appeared.
Ye winds | that have made me your sport,
Convey | to this desolate shore
Some cordial, endearing report
Of a land | I shall visit no more

My friends, do they | now and then | send
 A wish | or a thought | after me ?
 O, tell me | I yet | have a friend,
 Though | a friend I am never to see.

How fleet | is the glance of the mind !
 Compared with the speed of its flight,
 The tempest | itself | lags behind
 And the swift-winged arrows of light
 When I think of my own native land,
 In a moment | I seem to be there ,
 But, alas ! recollection | at hand
 Soon | hurries me back | to despair

But the sea-fowl has gone | to her nest,
 The beast is laid down | in his lair ,
 Even here | is a season of rest,
 And I | to my cabin repair
 There's mercy, in every place,
 And mercy, encouraging thought,
 Gives | even affliction | a grace,
 And reconciles man | to his lot.

Corper.

Grammar The difference between the *indicative* and *imperative* mood, may be taught

Dictation, Composition and Translation Prose sentences should be given The new words should be carefully written on the board and any peculiarities of spelling pointed out Then they should be written down by the boys

Hint *Better duell* : this form is not to be imitated by the boys in their prose composition

The boys should sound *o* in *no* (no more) very long

Lesson 22

Conversation After the story has been told, some of the boys may be asked to tell it in their own words

THE OLD WOMAN AND THE DISHONEST DOCTOR.

Doctor Good morning, Madam

Old Lady. Good morning, Doctor.

D. Why have you sent for me | this morning ?

O L O, Doctor, my eyes are so bad, I don't know what to do , and they seem to be getting worse | every day. I wish | you could do some thing for them.

D. Well, I will try my best. I have had much experience | in treating diseases of the eye, and I hope | I shall be able to cure yours

O L I am very glad to hear that I am terribly afraid | of going blind I don't know | what I should do | if I went blind.

D. I don't think | you need be afraid of that , from what I can see | I think | I shall be able to cure you.

O L And now, I want to ask you | about your fee You know | I am not a rich woman | and cannot afford very much

D Yes, I know , I won't charge you much. We'll say a hundred rupees | and no more.

O L That | is a good deal , I am not sure | that I shall be able to afford so much. And then, suppose you don't cure me | after all

D. Well, I will make you a fair offer. If I don't cure you, you shall pay me nothing at all. Do you agree to that ?

O L. Yes, that is quite fair , I agree to that. A hundred rupees, if you cure me , and nothing | if you fail

D. Very well, I will begin my treatment | to-morrow , and as it is difficult for you to get about | on account of your blindness, I will come to your house | every day

O. L. Thank you. Good morning, Sir.

D. Good morning, Madam.

(The Doctor attends her daily | for about a month, and being a dishonest man, he helps himself, every day, to something or other | from her house All this while, the lady has to keep her eyes bandaged, so that she does not see what is going on. At length, at the end of the month, the cure is completed, and the Doctor removes the bandage)

D. Now Madam, I will take off the bandage, and I believe | that you will find your eyes | quite well again

(He takes off the bandage) Now, how is that ? Can you see ?

O. L. Yes, yes. It is quite wonderful , I see quite well again Thank you very much | for your skilful treatment.

D. Well, I cannot stop now , I have other patients to attend to. I will call again to-morrow | and see how you are Good morning.

O. L. Good morning, Doctor. Many thanks | for your kindness.

O. L. (to herself). This is very wonderful I can see | almost as well | as when I was a girl I will have a walk round the house | and see | how all my things are (*She walks round the room | looking at everything*) It seems to me | that this room is very empty There used to be | much more furniture | in the room And where | are all the silver ornaments gone? I will have a look | at the other rooms | too (*She goes out and, presently, comes back again*) Why | the house is nearly empty. Some one has been carrying away all my things | while I was ill. I wonder | if it was that Doctor. Yes, I am sure it was The man must be a rogue | and a thief. But let me see | if I can't get even with him.

(*Next-day.*)

Doctor. Good morning, Madam

O. L. Good morning, Sir

D I am glad to see | that your eyes seem quite well. And now | I must ask you for my fee.

O. L. But wait a minute, I am not sure | that my eyes are quite better I do not think | you have fully earned your fee

D Now | this is too bad. You want to break your agreement.

O. L. Not at all, What I say is | that I do not see | as well as I ought, and so | I do not think you have earned your fee

D This is all nonsense You are simply trying | to get out of your bargain Please pay me my fee | without further words.

O. L. No, I am afraid I cannot do so, as I do not think | you have fulfilled | your side of the bargain.

D. (*Angrily*) Well, I shall soon see to that. If you will not pay me I must appeal to the law (*He goes away*)

(*Shortly afterwards, the old lady receives a summons | and has to go to the court.*)

Magistrate. (*to the doctor*) What is your case ?

D This lady promised | to pay me a hundred rupees | if I cured her eyes, and now that I have done so, she refuses to fulfil her promise

M (*to the old lady*) What have you to say | to this? Did you promise | to pay the doctor a hundred rupees | if he cured your eyes ?

O. L. Yes, your honour

M. Then, why don't you pay it ?

O. L. The reason is this, your honour. I find that my eyes are not really cured I don't see as well | as I did before

D. This is all make-believe, your honour. She only wants | to get out of paying me Her eyes are quite as good | as they were before

M Be silent, do not interrupt (*to the old lady*) What | makes you say you cannot see | as well as before ?

O. L. The reason is this, your honour ; before the doctor began his treatment | my rooms were full of

furniture | and ornaments , but, now, when I look round the rooms, I can see scarcely any of my things. So | there must be something wrong | with my eyes

M (to the doctor, who looks much ashamed of himself.) I am afraid | you have been helping yourself, so | you must not expect me to help you | too The case is dismissed.

Grammar A lesson on the *moods* including the *infinitive mood*

Dictation, Composition and Translation One or two questions may be given and the answers written by the boys

Hints A natural tone is to be cultivated in reading If the boys play the parts in an animated way this will be easy See that the final *s* in *you is* is sounded as -

Lesson 23.

Conversation The boys should be taken to the well and the lesson held there

THE WELL (*An out-door Lesson*)

Nagen. Have you ever seen a well ?

Smesh. Of course, I have. Why do you ask me | such a question ?

N. Well, tell me, where | have you seen a well ?

S. There is one | in the school playground, and there is one | in my garden, and I think there is one | in nearly every garden | in the town.

N. And what | are all the wells for ?

S. They are to supply us with water.

N. And where | does the water come from ?

S It comes out of the ground

N Yes, but how | does it get into the ground ?

S I have never thought of that. I don't know.

N Well, think a little Where | does water come from ?

S I think it comes down | from the clouds, though I don't see quite | how | it gets into the well

N Well, tell me, when the rain falls, what becomes of it ?

S Some of it runs away | into river ; and some of it | sinks into the ground.

N Yes, that is right. Now, tell me, which goes into the well, the water | that runs into the river, or the water | that sinks into the ground ?

S It cannot be the water | that runs into the river, so | it must be the water | that sinks into the ground

N Yes, that is right. The water | that sinks into the ground | is the water we find in the well

S But, if it sinks into the ground, why | does it not go on sinking ?

N Because | water can sink through certain kinds of earth, and not through other kinds It sinks through the porous soil, till it comes to soil | that it is not porous , and there | it collects And, if we make a well, it collects in our well, and we can draw it up | when we want it.

S I think I understand The water begins to collect | when it comes to soil | that it cannot soak through.

N Yes ; it cannot soak through clay or rock, and has to collect there, or run along the surface of the clay

or rock | under-ground, till it finds a way out. We sometimes see water | running out of the side of a hill, and forming | what we call a spring.

S. Is it the same | with our school well ?

N. Yes. Let us go | and have a look at it.

(They go to the well.)

N. Now, look into the well | and tell me | what you see.

S. I see a deep hole | with water at the bottom of it.

N. Do you notice anything else ?

S. Yes, I see that the sides of the well | are built of brick.

N. Yes, that is to prevent earth | from falling into the well. If much earth fell in, the well would be choked, and we should not be able | to get any water.

S. Is the well | always | full of water ?

N. I believe this well | is always | full of water. But, in a dry year, when there is very little rain, the water gets very low, because | nearly all the water | in the ground | above the level | of the bottom of the well | has flowed into it | and there is no more left.

S. Then | what is to be done ?

N. If there is no water | in the well, the only thing to do | is to sink a deeper well. There is always water | in the ground, and if we dig deep enough, we shall be sure to find it.

Look at this water | that has just been drawn | out of the well. It is quite clear. Why | is it not muddy | and dirty.

N. Because the soil | that the water passes through, before it gets into the well, acts as a kind of filter. And even if there is any mud | in the water, it sinks | to the bottom of the well. If we let down the bucket | to the very bottom of the well, we shall | probably | get muddy water.

S. I think | we must go back | into the school | now. Thank you | for telling me so much | about the well. Some other day | we will have another talk | about it.

Grammar. Continue the lesson on the moods. It will be quite enough to deal with three moods only: the *indicative*, the *imperative* and the *imperative*.

Dictation, Composition and Translation. The boys may be told to write a few simple sentences about the well at their own house.

Hints. The conversation should be the result of the actual observation of the boys, and not a mere repetition of the words of the book.

Lesson 24.

Conversation. About the story. Get the boys to say something from their own experience, about mice.

THE TOWN MOUSE AND THE COUNTRY MOUSE.

The Country Mouse. I am so glad to see you, my dear cousin, and I feel greatly honoured | that you have come | to my poor house.

The Town Mouse. You are very kind. It is a great pleasure | to be in the country | again, and I think | the change will do me good, after all the gaieties of town life.

C M Well | come along , the fiesh an must make you hungry. Let us go in | and have something to eat.

T M Yes, I am very hungry, and shall be glad of something to eat.

C M Here you are. I see | my wife has got a capital dinner ready for us.

T M What | is this ?

C M That | is a nice dish of beans, and here are some peas, and some very good rice. Bnt | you are eating nothing

T M Well, you see, I am not a vegetarian, and though these things may be all very well | for horses and goats, I don't care for them, myself. We, town mice, have very different food.

C M I am sorry | my humble fare dose not please you, but | it is all I have to offer

T M Pley don't apologise, I am sure | you have done you best. I hope | you will come back with me | to-morrow, and I will show you how | we, town mice, live.

C M Thank you | very much, I shall be very glad | to come. It will be a great treat | for me.

(Next day | they set off to town | and arrive at the town mouse's house, in the evening)

C M What a splendid house ! is it all yours ?

T M Well, not exactly, some men live in it | as well , bnt I have the use | of the whole of it, and go | just wherever I please

C M I don't like men | anywhere near my house. Don't you find them troublesomé ?

T M. Not at all. On the contrary, they bring all my food for me, and save me | the trouble of searching for it | myself

C M. That | seems a good arrangement

T M. But come along. We must not stand talking here | it is nearly supper time | and you must be very hungry

C M. Yes, the long walk has given me a good appetite, and I should be very glad | of something to eat.

T M. Come along, follow me. (*A noise is heard, men stamping and shouting*)

C M. What | is that dreadful noise? It makes me tremble | all over

T M. O, that is nothing, only the men of the house | walking about | and talking

C M. I don't like it | at all, I am losing my appetite | already. We are so quiet in the country | that these noises upset me

T M. Here we are. (*They go into a fine room | where the family has been dining*) Let us see | what there is to eat

C M. But surely, *this* is not your house? It looks so large | and grand.

T M. Yes, it is my house. I thought you would be surprised. Ah! this | is capital! I see | on the table | fish | and cheese and meat | and lots of other nice things. We shall have an excellent dinner

(*They are just going to begin | when a loud barking of dogs is heard. They both jump off the table | and hide away in a corner*)

T. M. Ah, those horrid dogs ! Now | they have gone away | and we can dine | in peace

C. M. I am afraid | my appetite has quite gone, I don't feel | as if I want any dinner.

T. M. O, nonsense ! you will soon get used to these little noises. Let us begin dinner | without delay. What will you have first, a little cheese | or some fish ?

C. M. The fish smells very nice. I think | I will have some of that. We don't often get fish | in the country.

(They begin to eat, but suddenly the door opens, and in, come some men | and a cat. They both jump down | from the table, and just manage to run under a cupboard, in time to escape the cat. There they hide, trembling, till the cat has gone.)

T. M. Come along, all is safe. Let us finish our dinner.

C. M. No, no more for me, thank you, I couldn't touch another morsel. All I want now, is to get back | to my peaceful little home, in the country. My fare may be humble ; but I can, at least, eat it in peace. No more town life, with its grand food | and splendid houses, for me. Peace of mind | and quiet | are worth more than all

Grammar. A lesson may be given on the *participle*

Dictation, Composition and Translation. In translating from the vernacular into English, it is necessary to point out that the *present participle* is used much more freely in the vernacular than in English, and that it has often to be rendered in English by the finite verb with *when*

Hints In these lessons the boys should be got into the habit of talking freely about what they actually see and know. The whole idea of the Direct Method is to express actual thought and experience in words

Lesson 25

Conversation The boys have all seen bricks and stones lying in the road, and know that they are a source of danger. See if any boy has ever taken the trouble to remove one

THE BRICK IN THE ROAD.

Ramesh Good morning, Ashu.

Ashu Good morning.

R What were you doing | just now ?

A I was knocking away a brick | from the middle of the road | with my foot

R How came the brick | in the middle of the road ?

A I don't know , but I suppose | it fell out of a cart.

R. But what | made you take the trouble | to knock it away | from the middle of the road ? That | is not your business , the cartei should have done that ,

A Yes, that is what I should have said | before , but the other day, our teacher gave us a lesson | that quite changed my mind. And now, I am sure it is my business | to knock away the brick | from the middle of the road.

R. I should like to hear | what your teacher told you.

A Very well, I will tell you | as much as I can remember. He said | that one day | he was walking along the road | when he saw some bricks, that had fallen from

a cart, lying in the middle of the road. He was in a hurry, and it was getting late, so he went by, without taking any further notice

A few hours later, he came back by the same road, and saw a crowd of people. He came near | and asked | what was the matter. They said, "There has been a bad accident. A man has fallen from his bicycle, and is badly hurt. We fear | he is killed

Our teacher went | into the middle of the crowd | and there | he saw a poor man, lying | in a pool of blood | with his bicycle near him. A man was lifting him up | and bathing his head | with cold water, and trying to restore him | to his senses, but | he showed no signs of life. Presently | a doctor came and, after looking at the man, ordered him to be carried | to the hospital. So they placed him on a palanquin | and carried him off

Then our teacher asked | how | the accident had happened, and was told | that the cyclist | had fallen over some bricks, when going at full speed | in the dark. Our teacher looked round | and saw | that that was very place | where he had seen the bricks | a few hours before

When he remembered | how he had seen the bricks, and how he had thought | whether he ought not to clear them out of the road, he was filled with horror, for he felt | that he was responsible | for the cyclist's accident, and, perhaps, for his death. For, if he had moved the bricks away, the accident would not have happened.

R. Did the man die ?

A. No, he was very ill | for a long time, but | at last | he recovered.

R. I am glad of that

A. Yes, and our teacher | was very glad of it | too, for he felt | that *he* | was the cause of the accident.

He said | it was a lesson | that he never forgot. And he went on to tell us | that if we wish to be good men | and good and useful citizens, we must | not only remove dangerous bricks | from the middle of the road, | but also | be always ready | to save those around us | from danger and to do them any other service. We must not say, "This is not my work" We must consider | only | whether we can save others | from danger | or render them any service

R. Yes, that sounds very true ; but it has not much to do with us, school-boys.

A. Yes, it has , for our teacher went on to explain | that boys have their duties too , and that it is the duty of a school-boy | to try to save his class fellows | from falling into danger | or doing wrong. He must not say, "O, that | is the teacher's work." He must feel | that it is his work | too. And that, if the teacher is not there, it is the duty of every boy | to prevent others | from getting into trouble | or doing wrong.

Boys cannot begin | too early | to learn | that they have a duty to others, as well as to themselves. And unless they learn this lesson | of unselfishness | and duty towards others, they will never become good and useful citizens.

That school, that town, that country alone will prosper, in which | there is this spirit of usefulness | and service to others. It is called public spirit, because it is the spirit | that makes a man think of his duty | to his friends, to his town | and to his country, as well as of his duty to himself | and his own family.

Thank you. I will try to remember the lesson | of the "Buck in the Road."

Grammar Continue the lesson on the *present participle*, and give some practice in translating it into English, by means of the *finite verb*.

Dictation, Composition and Translation Let one of the boys occasionally give out the dictation, and see that he articulates very clearly, and especially that he sounds the final consonants very distinctly.

Hints This lesson may be used to impress upon the boys their duties to their school and to their school-fellows.

Lesson 26

Conversation Let the story be told and talked about by the boys.

THE THREE GIFTS. PART I.

There was once a weaver | who was very poor. One day | he was sitting at his door, when three rich, young men | came by. They had had a long walk, and were very thirsty.

1st. Young Man Here is a house, I wonder | if we can get a drink. (*To the weaver,*) my good man, can you give us a drink?



Weaver Certainly, my good *Son* Shall I get you some water | from the well, or would you like a young cocoanut ?

Son A cocoanut, if you please.

Weaver Here are three cocoanuts | and a knife | to cut them with

Son. This | is very good of you (*They all have a drink*) You seem very contented, *My Weaver*

Weaver Yes, *Son*, I earn enough | by my weaving | to live comfortably | with my wife | and little children.

Son. But would not you like | to be a little richer ?

W. Of course I would. But | I see little chance of that | When I | and my wife | and the little ones have fed, there is nothing left of my earnings, so I never grow any richer, however hard I work

F. M. Well, here is a hundred rupees, if you take care of that, it may be the beginning of riches.

W. Thank you, Sir. I never saw so much money | in my life | before | I thank you | with all my heart | I and my family | will never cease to bless you, for making us so rich.

F. M. Very well, Mr. Weaver, take care of the money, and, when we come again, we will see | what you have done with it | Good-bye

W. Good-bye, Sir | May God bless you.

(The young men go off, and the weaver hides away the money | among some old rags | in the house, thinking | that no one will find it | there. He tells his wife nothing | about the money, for fear she may lose it, or spend it foolishly)

While he is out, next day, a ragman comes by | and the weaver's wife sells him the bundle of rags | for a few pice, and thinks she has made a good bargain | In the evening | the weaver comes back)

Wife. Good evening, husband | See | I have earned a few pice, while you were out.

W. How did you manage | to do that ?

W. I sold that old bundle of rags | to the ragman

W. What ! the bundle of rags | in a corner of the room ?

W. Yes

W. Then | we are ruined.

W. What in the world | do you mean ?

W. I mean what I say , we are ruined

W. I don't understand

W. You don't understand ! Then I will tell you.
Yesterday | three noblemen came by. They asked for a
drink and, when I gave it to them, they gave me a
hundred rupees.

W. But I don't understand | how that can ruin us.

W. Why, you stupid, I hid away the money | in that
very bundle of rags | that you have just sold | for a few
dirty pice.

W. O dear, O dear ! why | did you not tell me, for
then | I should not have sold the rags ?

W. I didn't tell you | because I knew you would
lose the money , and that | is just what you have done I
knew | you could not be trusted

W. It is always the same, whatever happens | I
am always to blame.

Grammar Give a lesson on the use of the *past participles*

Dictation, Composition and Translation The boys should be taught
to make capital letters distinct in form from ordinary letters,
and to employ them at the beginning of all sentences and
quotations

Hints See that the boys say *a hundred rupees*, and not *rupees
hundred*

Some careful instruction should be given in the translation of the
past participle The Bengali past participle is often to be rendered
into English by the finite verb with *when*, or by the noun with a
preposition

Lesson 27.

Conversation As before

THE THREE GIFTS PART II

(A year later | the three rich young men came by | again | and found the weaver, as before, sitting | at the door of his house)

1st. Young Man. Good day, Mr Weaver.

Weaver. Good day, my Lord.

2nd. Y. M. Well, what | you have done with the money | we gave you | last year ? I hope you are a rich man | by now.

W. Alas | your lordship, I am just as poor as before | in spite of your kindness

3rd. Y. M. How is that ?

W. Your lordship, I am ashamed to say | that I lost the money | the very next day | after you gave it to me.

1st. Y. M. I am sorry to hear that Perhaps you will have better luck | this time Here is another hundred rupees Try to take better care of it | this time.

W. I do not know | how to thank you, my lords, for your kindness If I lose the money again, I shall deserve | never to have any more.

Y M Good-bye, Mr. Weaver In a year's time | we will come again | and see | how you are getting on

W. Good-bye, Sus. (To himself.) This time, at any

rate, I will put the money away | in a safe place, where my wife is not likely to find it.

(He takes the money into the house, and after wrapping it in a piece of cloth, hides it | in an old earthenware pot.

Next day | he goes out to work, without telling his wife | anything | about the money While he is away | a man comes to the house | and offers to buy any old pots and pans | that are of no use The Weaver's wife | sells him some old pots | and pans, and among them | the old pot | in which the weaver has put the hundred rupees.

When the weaver returns | in the evening, his wife runs to meet him | very joyfully, saying —)

Look, my dear, while you have been away, I have earned two annas

Weaver How | did you manage that ?

IV IV. A man came to the house | and offered to buy any old pots and pans

IV. What !

IV IV Why are you so startled, my dear ?

IV Go on, go on Let me hear the worst

IV IV He offered to buy any old pots and pans, and I sold him three or four | for two annas I am sure | they were not worth it.

IV. Did you sell that earthenware pot | that was in the kitchen ?

IV IV. Yes, I sold that | too, it wasn't worth a pice.

IV O, wretched man that I am ! Once more | I am ruined | through the folly of this stupid wife of mine There is a curse upon me

W W. Why, what is the matter | now ?

W. In that earthenware pot | I put a hundred
rupees | last night, and now it is lost | through your
folly What a thing it is | to have a wife | without any
sense

W W Say, rather, what a thing it is | to have a
husband | that cannot trust his wife ! If you had told
me | about the money, it would have been quite safe

W Why should I tell you about it ? Did you not
lose the first hundred rupees | through your stupidity ?

W W. Did you not lose it | because you would not
trust your own wife ?

W Why should I trust you | when this | is all the
sense you have ?

W W Well, the money's gone, and it is of no use
quarrelling about it, or we shall be worse off | than when
we had no money

W. That | is the first wise thing | you have said
The money's gone | and there's an end of it. Let us
have our supper | and go to bed

Grammar Continue the lesson on the *past participle*

Dictation, Composition and Translation Simple sentences from the
lesson

Hints. Let the reading be done according to the stops and pauses
marked It should on no account be hurried An easy
conversational tone should be cultivated In reading the
sentence "while you have been away, I have earned two
annas," much stress should be laid on the words *you* and *I*

Lesson 28

Conversation The boys should be got to express, in simple language, their ideas about the conduct and character of the weaver and his wife

THE THREE GIFTS PART III

(A year later, the three rich young men came by | and found the weaver, as before, sitting at the door of his house)

1st. Y M Well, my good man, are you a rich man | yet ?

W Alas, your lordship, no. I am as poor | as ever.

2nd Y M How | is that ?

W I am ashamed to tell you

3rd Y M Have you lost the money | again ?

W What | shall I say ?

1st Y M You had better tell us the truth, what-
ever it is

W. Well your lordship, I hid the money away | in an old pot, and my wife, who did not know it was there, sold the pot | for a few pice | to a man | who was buying broken pots and pans ; and that | is the last we saw of it

2nd Y M. Well, money does not seem to be of much use to you. We might as well give tobacco to a cow That | is the last money | you will get from us. Here | is your last gift

(And he threw him a lump of lead, and went away

The weaver | sorrowfully | took up the piece of lead |

*and put it on the window sill, thinking thus | the end of
his hopes | of making a fortune*

A few days afterwards | his friend, the fisherman, came
to the house | and said, "Friend weaver, I want a piece of
lead | to weight my nets with, I wonder | if you could
lend me such a thing")

W You have come to the right place, I have got a
great piece of lead | that I don't know what to do with
Take it, you are very welcome to it, I don't want to
see it | again "

F "Thank you | very much That | is just the thing
I want. I will take it, and in return, I will give you |
the biggest fish I catch | to day "

W Thank you I hope you will have a good day's
fishing."

(IN THE EVENING.)

Fisherman. Here | is your fish I have had a very good
day's fishing, thanks to your piece of lead, and this | is
the best fish of the catch.

W What a fine fish Wife, come here see | what
a fine fish | our friend, the fisherman, has brought us

W W O, what a great fish! Give it to me | and
I will cook it | for supper

*(She goes off | with the fish, but comes back | in a few
minutes.)*

W. W. Husband, husband! look | what I found |
as I was cutting up the fish See this great stone. How
it shines! I think it must be a precious jewel.

W Yes, it is very beautiful. It seems to light up the whole house. It will serve us | instead of a lamp. Take care you don't lose it.

W W. No, this time, | no ragman shall get it from me | for a few pice.

(Next day, as usual, the weaver goes out- While he is away | a merchant comes by.)

M Good morning, madam. Do you wish to buy any silks | or rings | to-day.

W W. No, Sir, indeed, I am a poor woman, I cannot afford | to buy silks | or rings.

But I have a stone here | that I should like to sell, if I can get a good price for it.

M Let me see it, and I will tell you | if it is worth buying.

W W. *(goes in and brings the stone)* Here it is. Now | what will you give me | for it?

M *(takes the stone in his hand | and looks at it)* Yes, this | is a very pretty stone. How much do you want for it? *(to himself)* It is a real diamond, and if I can get it | my fortune is made.

W W. Well, what | will you give for it? *

M. I am not sure | that I want it, but | I will give you ten rupees, if you like.

W W *(to herself)* If it was worth nothing | he would not offer ten rupees for it, so readily *(aloud)* No, I don't think I will sell it | at all, it is very pretty |, and I like to see it in the house.

M *(to himself)* I had better buy it, or some one else

will come | and get it (*aloud*) Well | you are a good woman, and, to do you a favour, I will give you a hundred rupees | for it.

W. W. (*to herself*) Come, that is better. He will give more | if I try again (*aloud*) You are very good, but I don't think I will sell it | without consulting my husband

M. Don't trouble to do that I will make you a last offer | for it I know | I shall be named, but I will give you a thousand rupees | for it

W. W. (*to herself*) I think | I had better close with the offer After all | if I don't sell it, some one may come | and take it away from us (*aloud*) Very well, you shall have it But where is the money ?

M. Here it is. I will count it out for you | now

W. W. Very well, and mind | there are no bad rupees.
(*The merchant counts out the money carefully, then takes the stone | and goes away In the evening | the husband | comes back*)

W. W. Husband, husband ! See | what I have earned | while you were out

W. Well, what is it ?

W. W. I have sold the stone | for a thousand rupees

W. Nonsense ! you are joking

W. W. No, I am not Here is the money

W. Well done, you are a cleverer woman | than I thought

W. W. Yes, I am glad | you have found out that | at last You owe all this money to me If I had not sold the rags | and the earthen pot, we should never have

a piece of paper | and we took it | and went on board the ship.

B. But if the ship was so high | how could you get on board ?

S. There was a large ladder | hanging down the side of the ship | and we climbed up it | without any difficulty

When we got to the top | we found ourselves | on a flat floor | made of wood. This | is called the deck.

B. Were there any people | on the ship ?

S. Yes, there were lots of people | on the ship | but they did not take any notice of us They were all very busy | unloading the cargo.

B. What | is the cargo ?

S. The cargo | means all the goods | that the ship has brought | from foreign countries

B. And what | were they doing | with the cargo ?

S. They were lifting it | out of the ship | with machines | and putting it into storehouses | on the bank of the river.

B. Did you go inside the ship ?

S. Yes, we went down a ladder | right into the ship

B. And what | did you see there ?

S. It was very wonderful. It was very like a huge house | inside. There was a large dining room | with tables | and chairs, where | about a hundred people could dine And then, there were long passages | with bed-rooms | on each side | for people to sleep in. The bed-rooms | looked very clean | and comfortable | and I

SAKUNTALA. PART I.

Nagen Do you know | the story of Sakuntala, Abdul ?

Abdul No, I do not know it | very well Will you |
please | tell it to me ?

N I cannot tell it you | as well as it is told | in the
book , but I will try my best

A That is what I want Tell the story | in your
own words, and then | I shall understand it easily.

N. Once upon a time, there was a great sage | called
Karna , he had a daughter | named Sakuntala

A But, I thought | that the great sages | never
married | or had children

N That is true Sakuntala was not really his
daughter, he found her | when she was a tiny baby She
was lying in a field, and a vulture was taking care of her

A That | is a strange story. I thought vultures were
cruel, savage birds, and would kill little children, if they
could

N Yes , that is their nature But, by the power of
God, this vulture's heart was filled with pity | for the
helpless babe

A Yes , please go on with the story

N When Karna Muni saw the little babe, he took it
up | and carried it home, and, because a vulture had taken
care of it, he called it Sakuntala

A I do not understand

N. Sakuni is a word | meaning a vulture.

A Thank you. Please go on.

N. Karna Muni grew very fond of the little girl ,

and the little girl | was just as fond of the Muni whom
she loved | as her father And as years passed by, she



grew up into a very beautiful girl

A Did she live alone | with Karna Muni ?

N. No, she had two guls, named Piyambada and Anasuya | as her companions, and they all lived very happily together | in the hermitage

Now, it happened, one day, that King Dushyanta went to hunt | in the forest, and by chance, he came near the hermitage. There | he saw Sakuntala, and was so charmed with her beauty, that he determined to marry her.

A. What did the Muni say | to this ?

N. The Muni was away | from the hermitage, when King Dushyanta came

A. Well, what happened next ?

N. Sakuntala and the King were married, without waiting for the Muni's return. And then | the King was suddenly called away | to his kingdom

A. Did he take Sakuntala with him ?

N. No, but before he went away, he gave her a ring, and said that he would soon send for her. They parted in great sadness, and Sakuntala, after the King's departure, spent all her time | in gazing at the ring | that the King had given her. She could think of nothing else, and sat alone, sad and listless, longing only for the time | when she should see the King again

A. This is rather sad.

N. Yes, and more sadness was to follow. But I must leave off now. I will tell you about it | another time

Grammar A lesson on the use of the *comparative* and *superlative* may be given

Dictation, Composition and Translation In dictation and composition, the boys need not be troubled about the spelling of the names of the people in the story, as they are often spelled in different ways. A few short passages from Pandit Iswar Chandra Vidyasagar's version of *Sakuntala* may be given for translation. Only simple pieces should be selected.

Hints Note that, in *as well as*, the stress is to be laid on *well* and not on *as*.

Lesson 30.

Conversation As before

SAKUNTALA. PART II.

Abdul. Please tell me some more about *Sakuntala*.

Nogen. Very well. I will go on with the story, where I left off.

One day, as *Sakuntala* was sitting at the door of the hut, a sage, called *Dumbhasa Muni*, came by.

Seeing *Sakuntala* | sitting at the door of the hut, he called out to her, expecting to be invited in | to receive the hospitality | usually offered to visitors. But | *Sakuntala* was so absorbed | in thoughts | of the absent *Dushyanta* | that she had no ears | for what was going on | around her. And the hermit's words | passed unheeded.

At this, *Dumbhasa Muni*, who was a very short-tempered man, got very angry, and turned to go, cursing her as he went.

A What did he say ?

N That is what he said —“May he | of whom you are thinking, and because of whom | you have neglected to receive me as a guest, forget you | altogether | from this moment ”

A Did Sakuntala hear | what he said ?

N No, she was still thinking of the King | and heard nothing. But her two friends, Priyambada | and Anasuya, heard what the angry Muni said, and were very much frightened. They ran after the Muni, and explained | why | Sakuntala had not heard his voice, and begged him | to remove his curse.

He replied, “No, my words must stand, but | if she shows the king | the ring he gave her, then | the curse shall be broken

So | they went back | to the hermitage.

A. Did they tell Sakuntala ?

N No, they thought | it would only make her more unhappy, so they made up their minds | to remain silent

A And what happened next ?

N. After some days, Karna Muni returned, and they told him about Sakuntala's marriage

A. What | did he say ?

N. He was very much pleased | and said, “Sakuntala has married a great King | and her son shall be a great King | in course of time ”

A Tell me, did the King send for Sakuntala ?

N No, owing to the curse, he forgot all about her. The Muni knew nothing about the curse, so, when some time had passed | and the King did not send for Sakuntala

he said "It is not right | for a wife | to live apart from her husband, so get ready | and I will send you to the King."

So everything was made ready, and, after taking a sad farewell of the Muni | and her friends, Sakuntala set off.

A Did she go alone ?

N No, two hermits | and a hermit lady, named Goutami, went with her

A Did they reach the royal city | safely ?

N. Yes, but, on the way, an accident took place. One morning, as they were bathing in a river, the ring | that the King had given to Sakuntala | slipped from her finger | and fell into the stream.

A Why did they not get it | out of the water ?

N. Because Sakuntala did not notice it | at the time, and never knew | that she had lost it | till they came to the royal palace.

A And what happened | when they got there ?

N. They presented themselves before the King. But the curse was upon him, and he did not recognize them.

He thought they were imposters | and refused to receive them. So | they had to leave the palace | in great grief | and shame.

A This is a very sad story. But tell me | what happened | next.

N. Then we read | that, as Sakuntala was leaving the palace | in tears, a divine nymph | descended from heaven | and carried her away.

A And what | of the King ? Did he | ever | remem-
ber Sakuntala ?



N Yes. By some strange chance, a fisherman | found the ring | inside a fish, and brought it to the King. And then, in a flash, all the past came back | to his mind, and he was overwhelmed with sorrow | and shame | at the thought of the treatment | his beloved Sakuntala had received.

A And did he send out | and find her ?

N Yes, he sent out messengers | in every direction ; but in vain.

A Did he never find her again ?

N Yes, after some years, when Sakuntala's child | had grown into a big boy, the King found him | one day | boldly playing with a lioness | and her cub. He followed the child | who led him to his mother, the long lost Sakuntala. So they were happily united | and forgot all their past sorrows.

A And what | of the boy ?

N His name was Bharat, and when, in course of time, he succeeded to his father's throne, he became the greatest of all kings. And, as you know, the land we live in | is called, to this day, Bharatbhar | in his honour.

A. Thank you. That | is a very interesting story | and I will never forget it.

Grammar Continue on the lesson the *comparative* and *superlative*

Dictation, Composition and Translation Much material for composition may be obtained from this story, and the boys may tell, in their own words, incidents, and details, not included in the short summary given here.

Hints In all this work, it is to be remembered that our aim is not to teach boys facts, to but give them power to express their thoughts in simple English, and to understand simple English when spoken or written

Lesson 31

Conversation The poem should be read out by the teacher very slowly and distinctly, once or twice, to the class, till the boys have grasped the purport of it

THE BABES IN THE WOOD PART I.

A gentleman | of good account
In Norfolk dwelt | of late,
Who did | in honour | far surmount
Most men | of his estate

Sore sick he was, and like to die.
No help | his life could save ,
His wife by him | as sick did lie
And both | possessed one grave

Great love there was | between the two,
Each | was to other kind ,
In love | they lived, in love | they died,
And left two babes | behind

The one, a fine and pretty boy,
Not more than three years old ,
The other, a girl | more young than he,
And framed | in beauty's mould

The father left his little son,
As plainly doth appear,
When he to perfect age should come,
Three hundred pounds a year



And to his little daughter Jane,
Five hundred pounds | in gold,
To be paid down | on her marriage day
Which might not be controlled

But | if the children chanced to die,
Ere they to age should come,
Then uncle | should possess their wealth ,
For so the will did run

"Now, brother," said the dying man,
"Look to my children dear ,
Be good unto my boy and girl,
No friends | else | have they here ,
To God | and you | I recommend
My children dear | this day ,
But little while | be sure | we have
Within this world | to stay "

"You | must be father and mother | both,
And uncle | all in one ,
God knows | what will become of them,
When I am dead | and gone "
And then | outspoke their mother dear,
"O, brother, kind," said she,
"You are the man | must bring our babes
To wealth | or misery."

"And if you keep them carefully,
Then | God will you reward ,
But | if you otherwise should deal,
God | will your deeds regard "

With lips | as cold as any stone,
They kissed their childien small,
"God bless you both, my childien dear,"
With that | then tears did fall.

These words | then | did then brother speak
To this sick couple | there
"The keeping of your little ones,
Sweet sister, do not fear
God | never prosper me and mine,
Nor ought else | that I have,
If I do wrong your childien dear,
When you are laid in grave."

Grammar The meaning and use of *apposition* may be explained and illustrated

Dictation, Composition and Translation The boys may be asked questions about the characters of the different persons in the story, and told to write down their opinions in simple words. Any mere repetition of the words of the book should be discouraged.

Hints This story is a very simple one and will be readily understood by the boys, especially if they are taught to read the poem in such a way as to bring out the sense. To achieve this, the pauses marked should be carefully observed, and any relapse into a monotonous sing-song style of reading sternly discouraged.

Lesson 32.

Conversation The poem should be read as before and the boys encouraged to offer their opinions on it



THE BABES IN THE WOOD PART II

The parents | being dead and gone,
The children | home | he takes,
And brings them | straight | unto his house,
Where | much of them he makes

He had not kept these pretty babes
A twelve month | and a day,
When, for their wealth, he did devise
To put them both away

He bargained | with two ruffians strong
That were of savage mood,
That they | should take those children | young
And slay them | in a wood.
He told his wife an awful tale
He would the children send
To be brought up | in fair London,
With one | that was his friend

Away | then went those pretty babes,
Rejoicing | at that tide,
Rejoicing | with a merry mind,
They should | on cock-horse ride
They talk | and prattle | pleasantly,
As they ride | on the way,
To those | that should their butchers be,
And take their lives away

At last | the pretty speech they made,
Made murder's heart relent,
And they | that undertook the deed,
Full soon | did now repent

Yet | one of them, more hard of heart,
Did vow | to do his charge,
Because | the wretch that hired him,
Had paid him | very large

The other won't agree thereto,
So here | they fall to strife ,
With one another | they did fight
About the children's life ,
And he | that was of mildest mood,
Did slay the other | there,
Within a solitary wood ,
The babes did quake | and fear.

He took the children | by the hand,
Tears | standing in their eye.
And bade them | straightway | follow him,
And look | they did not cry
For two long miles | he led them on,
While they | for food | complain ,
"Stay here," said he, "I'll bring you bread,
When I come back again "

These pretty babes, with hand in hand,
Went wandering | up and down ,
But | never more | could see the man
Approaching | from the town

Then pretty lips | with blackberries
Weie all besmeared | and dyed,
And when they saw the darksome night,
They sat them down | and cried

Thus | wandered those poor innocents
Till death | did end their grief,
In one another's arms | they died,
As wanting due relief
No burial | this pretty pair
Of any man | receives,
Till Robin Redbreast | piously
Did cover them | with leaves.

And now | the heavy wrath of God
Upon their uncle fell,
Yea, fearful fiends did haunt his house,
His conscience felt an hell
His barns were fired, his goods consumed,
His lands | were barren made,
His cattle died | within the field,
And nothing with him stayed.

And in the voyage to Portugal
Two of his sons | did die,
And to conclude, himself was brought
To want | and misery

Grammar. Continue the lesson on *apposition*

Dictation, Composition and Translation When dictating, the final consonants should be very distinctly sounded. The importance of sounding the final consonants cannot be too often impressed upon the boys, as it is the foundation of good reading.

Hints The story is a very simple one, and much time need not be spent on explanation. Let the boys do most of the talking during the English lesson.

Lesson 33

Conversation Let the first part of the story be told to the class and then talked about.

THE LION, THE FOX AND THE STAG.

PART I

(*The lion is lying sick in a cave talking to his friend, the fox*)

Lion I don't feel at all well | to-day.

Fox. I am sorry | to hear you say that. Is there anything | that I can do for you ?

L. If you really want to make me well again, go out | into the forest | and bring me a deer. I have been told | by a wise doctor that, if I eat the heart | and brains of a deer, I shall soon get well again.

F. But, how | am I to do that ? I cannot run | fast enough | to catch a deer, and even if I could, I should not be strong enough | to bring him here.

L. I do not want you | to catch him | and diag him
here. You must persuade him | to come



F. But how | am I to do that ?

L. O, I leave that to you You | are quite cunning
enough | for that , and, as you know, deer | have very
little sense, though | they make very good food.

F Very well, *SUN*, I will see | what | can be done.

(The fox goes off into the forest, and, presently, meets a deer.)

F. Good morning, *Mr. Deer*. Have you heard the news ?

D No, what news ?

F The lion, who lives near me, is dying. You know that he is the King | of all the beasts, and he has no son, so | he is going to choose an heir | to reign after him.

D. That | is very interesting. Whom | is he going to choose ?

F That | is the question. And he finds it | very difficult | to decide.

D Tell me more | about it.

F You see, there are so many beast | that would like to be King, but | they nearly all | have some fault. There is the Boar, he has no sense | and will not do for King. Then | there is the Bear, he is brave | but he is so slow | and sleepy | that he would not do either. Then | there is the Leopard, he is very handsome, but very bad-tempered. And there is the Tiger, 'too, but *he* | is too cruel | and proud. The Lion does not want any one of them. He says | the Stag, alone, is fit to be his heir, for he is tall | and beautiful, and he lives long | and can kill snakes with his horns. Come | and see him, and I am sure | he will make you his heir.

The foolish Stag | heard these flattering words | with great delight, and believed them all, and followed the Fox, till he came to the cave | where the sick Lion was.

He was rather afraid | to go into the dark cave , but
the Fox soon persuaded him | that there was nothing to
fear , and in he went.

As soon as he came in, the lion made a jump at him ,
but being rather weak | through illness, did not get a good
hold | and only succeeded | in biting off his ear . The
Stag gave a loud cry of pain | and rushed out of the cave |
and away | into the forest.

The Lion said, "What a pity | I was in such a hurry
I did not know | that my illness | had made me so weak,
or | I would have been more careful . I am afraid I have
lost him | for good | now."

F. Oh ! don't despair, your Majesty, he is a stupid fool,
and I believe | I can persuade him | to come here again.

L What ! after I have bitten off his ear , I can
never believe it. If you succeed, I shall think you the
cleverest fox in the whole world.

F. Oh | the deer | the stupidest deer | in the whole
world.

THE LION, THE FOX AND THE STAG.

PART II.

(The fox goes out, and, presently, sees some men in a field.)

For Good morning, gentlemen.

Men Good morning, Sir.

F Have you seen a deer | anywhere ?

M. What kind of a deer ? There are a good many
deer about.

F. A stupid looking deer | with one ear

M. Yes, he is in the wood | close by. His ear | seems
to give him | a lot of pain, he is trying to heal it | by
rubbing it in the mud



F. Thank you Is he over there ?

M Yes, just over there But you had better be careful, he is in a very bad temper, and might do you some harm | if you go near him.

F Very well, I will be careful Thank you | for the warning

(The Fox goes into the wood, and presently sees the deer groaning and rubbing his ear in the mud. He stops at a little distance.)

F. Good morning, Mr. Deer.

D You wicked villain ! How dare you come near me ! If you are not off | in another moment | I will trample you to death, or gore you | with my horns

F Why, what in the world | is the matter ?

D You impudent rascal ! How | can you ask such a question, after plotting | to kill me ?

F I don't understand | what you mean

D. That is all very well, but | you are not going to take me in | with your excuses If I had not jumped away, as quickly as I did, I should have been dead, and the lion | eating me up

F. Nonsense ! It is all your mistake You were in such a hurry The lion | only wanted to whisper a secret to you, and it was quite an accident | that your ear was bitten off If you had not been so scared, you would not have lost your ear The lion does not know | what to do | now He says | you will not listen to him, so | he will have to make some one else | King

D. Is that so ?

F Yes He says | he will have to make the wolf |

king, though | he is not nearly so fit for the post | as you.

D. I am sorry to hear that Perhaps | I was too hasty, after all

F. I am afraid | it is too late, but, if you will come back with me | at once, we may be in time, and you may be made king, before the wolf arrives

D. Very well, I will come I should not like to see a mean creature, like the wolf, sitting on the throne

(They go back to the cave)

L. Who is there ?

F. It is your humble slave, the fox

L. Who is that | with you ?

F. It is my noble friend, the deer I told him | you only wanted | to whisper state secrets | in his ear. He is sorry he ran away | so hastily, and has come back | now | to listen to Your Majesty's commands

L. Let him come near | and I will tell him | what I have to say

D. Yes, Your Majesty. Here I am

L. Come a little nearer, my eyes are dim, I cannot see you | well

(The deer goes quite near to the lion, who springs upon him)

L. This time | I have got you safe, my fine fellow, and I will take care | that you do not run away | again

(The lion tears him to pieces and devours his heart and his bones While he is doing this, the fox steals his brains and eats them up)

L. I cannot find his brains | anywhere.

P. I am afraid | it is of no use | to look for them.
He couldn't have had any | or he would never | have come
back again.

Grammar A lesson on *apposition* may be given

Dictation, Composition and Translation Let one of the boys give out the dictation. Let the composition be always small in quantity, but very well written. Special attention should be paid to spelling and the use of capital letters. All new words should be written on the blackboard, but not until the boys have heard them and understand their meaning.

Hints See that *bare* is pronounced *bare*. In *as soon as*, the accent must be placed strongly on *soon*, and not on *as*. Let the reading be done with as much spirit as possible, and in a natural conversational tone.

Lesson 34.

Conversation Let the story of the poem be told in simple prose and then talked about, before the reading begins.

THE PRIEST AND THE MULBERRY-TREE

Have you heard of the curate | who mounted his mare,
And merrily trotted along | to the fair ?
Of creature more tractable | none ever heard,
In the height of her speed | she would stop | at a word ;
But again | with a word, when the curate said, Hey,
She put forth her mettle and galloped away

As near to the gates of the city | he rode,
While the sun of September | all brilliantly glowed,
The good priest discovered, with eyes of desire,
A mulberry-tree | in a hedge of wild-briar ,
On boughs | long | and lofty, in many a green shoot,
Hung large, black, and glossy, the beautiful fruit.

The curate was hungry | and thirsty | to boot ,
He shrank from the thorns, though | he longed for the
fruit ,

With a word | he arrested his courser's keen speed,
And he stood up | erect | on the back of his steed ,
On the saddle | he stood | while the creature stood still,
And he gathered the fruit | till he took his good fill.

"Sure never," he thought "was a creature so rare,
So doolie, so true, as my excellent mare ,
Lo, here now I stand," and he gazed all around,
"As safe | and as steady | as if on the ground ,
Yet how | had it been, if some traveller | this way,
Had, dreaming no mischief, but chanced to cry, Hey ?"

He stood | with his head in the mulberry-tree,
And he spoke out | aloud | in his fond reverie ,
At the sound of the word | the good mare made a push,
And down | went the priest | in the wild-briar bush
He remembered | too late, in his thorny | green bed,
Much | that well may be thought | cannot wisely be
said

T. L. Peacock.

Grammar A lesson on the use of the *relative pronoun*

Dictation, Composition and Translation A few sentences in simple prose

Hints It may be explained that a curate is a kind of junior priest, the two words are used in the poem to mean the same thing September is, in England, one of the hottest months in the year *To boot* means *also*

Lesson 35

Conversation A telegram should be brought into class and talked about

A TELEGRAM.

N. What | is that | in your hand, Bansi ?

B. It is a telegram.

N. Where | did it come from ?

B. It came from my brother.

N. Where | does he live ?

B. He lives in Benares.

N. When | did he send the telegram ?

B. I do not know

N. Well, look at the telegram, perhaps | the time | when he despatched the telegram | is given.

B. Yes, here it is, despatched at 9-30

N. And when | did it arrive ?

B. It arrived here at 12-30, and was delivered to me | at about one o'clock

N. And how far is it | from here to Benares ?

B I do not know | exactly, but I suppose | about four hundred miles

N Then | the message came | about four hundred miles | in three hours

B Yes That is faster | than any man | or horse, or even any motor-car | or train can travel Can you explain to me | how | a message can travel | so fast, and how | it comes to us | at all.

N I am not sure | that I can explain it | properly, but once | I went into the office | at the railway station, and saw a man | despatching a telegram, and he told me how messages were sent. I do not remember all | he told me, but | I will tell you | as much as I can

B Well, first of all, I want to know | what the telegraph clerk does | when you give him a message | to send.

N First of all, he reads it through | to see if all the words are clear, so | it is very necessary | to write your message | in a clear, legible hand, or else it may be incorrectly sent

B Yes, I understand that But how | was the message sent.

N The clerk had, in front of him, a little machine | and he kept making little taps | with his finger, tap, tap, tap, very rapidly I asked him | what he was doing, and he told me | that 'the taps | were signs | for the different letters of the alphabet So many taps | for each letter, sometimes | a long tap, and sometimes | a short one.

B Yes, that I can understand, but still | I don't see | how | the message was sent

N No more did I, but I asked the clerk, and he told me | that whenever he made a tap | with his finger | it was carried along the wire | and the tap repeated | at the other end of the wire | many miles away, and that the clerk | in the office | at the other end of the wire | could hear every tap, and so | was able to tell | what message ; he was sending.

B That | seems very wonderful. And how | does the clerk know | the meaning of the sounds | he hears ?

N Telegraph clerks have to learn | the telegraph alphabet, just as we | have to learn | the English alphabet, when we begin English. And when | they once know the telegraph alphabet | it is very easy for them | to understand the meaning | of the *tap, tap, tap*, that the clerk makes | with his finger, when he sends off the message

B. Yes, but tell me, how is the *tap, tap, tap*, carried along the wires ?

N. It is carried along the wires | by means of electricity. Each time | the clerk makes a tap | on his machine | an electric current | is set in motion, and it flashes along the wire | as fast as lightning | and repeats the tap | at the other end

B But | supposing the wire breaks, what happens then ?

N. Then | the road | along which the electricity runs | is broken | and no current can pass along. Some-

times | telegraph wires are broken | and then | no message
can be sent | till they are mended

B. Thank you , I think I understand something |
about it | now Next time | I go to the railway station |
I will have a peep | into the telegraph office | and watch
the clerk | sending off messages

Grammar Continue the lesson on the *Relative Pronoun*

Dictation, Composition and Translation A few of the more difficult words should be given in simple sentences for dictation

Hints. The teacher should make the lesson as practical as possible. A telegram should be brought into class and handed round, then the working of the telegraph should be explained in a simple way. Any good dictionary or encyclopædia will have something to say about the Morse code, and the long and short taps can easily be illustrated by tapping with a pencil on the desk. Probably most of the boys have seen a telegraph clerk at work, and it will be easy to get them to talk about what they have seen.

The road to success in the Direct Method is to get the boys to express in words what they have seen and observed.

Let the difference between the *Alphabet* and a *letter of the Alphabet* be made clear to the boys

Lesson 36

Conversation About the rescue of Sita

THE RESCUE OF SITA. PART I.

Abdul I remember | you told me | some time ago |
about Ram and Sita, and I want you | now | to tell me |
some more.

Nagen. What did I tell you about | last ?

A. You told me | how Sita was carried away | by Ravan | to the island of Lanka, and you said | that, some day, you would tell me | how Sita was rescued.

N Yes, I remember. I told you | how | Ravan, in the disguise of a holy man, deceived Sita, and carried her away | by force | to his kingdom | of Lanka.

Well, when Ram was returning to the hut, after killing the deer, he was surprised to meet Lakhan | on the way, and said to him reproachfully, "Lakhan, did I not give you strict orders | to protect Sita | till my return ? Why | have you left her | alone | in the hut ?"

At these words, the heart of Lakhan | was filled with grief, and he said, "Sita heard you | calling for help, and, in spite of my resistance, sent me | to find you "

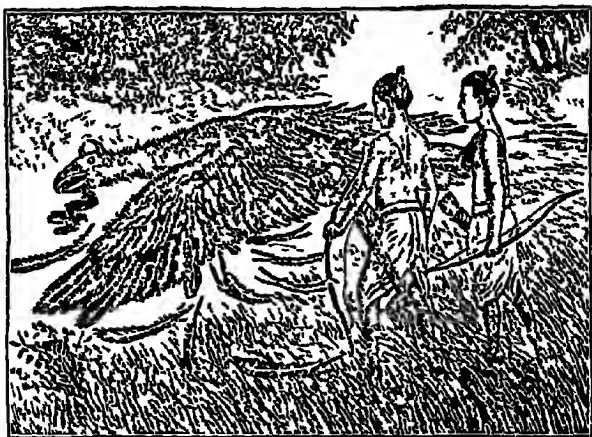
At these words | the mind of Ram | was filled with sudden fear, and, without replying, he hurried on to the hut.

When they reached the hut | they found their worst fears realized , for | the hut was empty, and Sita gone. In vain they cried aloud, "Sita, Sita !" There was no reply. Then without stopping | to take food | or rest, they set out | to search for Sita.

For a long time | they wandered | without finding any trace of the lost Sita. But suddenly, as they were moving southwards, they came across a bracelet | that Sita had dropped ; and a little further on | they came across another. So they knew | that they were on the right track.

A. Why did they go | southwards ?

N Because Lanka, which is the same as Ceylon, lies to the south



A And what | happened next ?

N. Presently | they came to a spot | where a great fight had taken place, and looking round, they saw the great bird, Jatayu, lying wounded | on the ground.

A. What bird is that ?

N It is a huge bird, something like a great vulture.

A And why | was it lying wounded | there ?

N At first | Ram thought | that the bird had destroyed Sita, and that it was Sita's blood | that stained the ground, but, when he drew near, he saw that the great bird | was wounded to death Before it died, the

bird told him | how Ravan had passed by that way,
 carrying the unhappy Sita, and how it had tried | to
 take Sita away from the monster. But after a terrible
 fight, the monster had proved victorious, and had departed,
 carrying away Sita with him, and leaving the great bird |
 wounded | and dying.

A. This | must have been very sad news | for Ram

N. Yes, for a time | he was overwhelmed with grief.
 But, presently, he recovered himself, and reverently |
 performed the funeral rites | of the brave bird | that had
 died | in defence of his beloved Sita.

A. Yes, I think that was right. And what | did he
 do next ?

N. I think I must leave off | now, but | I will tell
 you the rest of the story | next time

A. Thank you Good morning

Grammar The lesson on *relative pronouns* may be continued, and
 it may be shown that a clause that is introduced by a rela-
 tive pronoun usually stands in the place of an adjective,
 and is called an adjective clause

Dictation, Composition and Translation It should be very easy
 to get the boys to write a few sentences about so familiar
 a story

Hints. The boys should be allowed, in the course of conversation,
 to tell the story in their own words. One boy may be
 allowed to abate the story from another by means of ques-
 tions, similar to those given in the book

Lesson 37

Conversation As before

THE RESCUE OF SITA PART II

Abdul Good morning, Nagen

Nagen Good morning.

A Will you please | go on with the story of Ram and Sita, as you promised

N Certainly, I think | I was telling you | about the death of Jatayu

A Yes, that was it

N Well, after the funeral of Jatayu, Ram and Lakhan set off | once more | southwards 'Now, they knew, for certain, what had become of Sita, and they were anxious to get to Lanka as quickly as possible They crossed many rivers | and many mountains | and met with many wonderful adventures | that I have not time | to tell you about, and, at last, met with Honuman and Sugriv

A Who were they ?

N Sugriv was the king of the monkeys, and Honuman was his chief general But some people say | that they were not monkeys | at all but chiefs | of some of the tribes of Southern India, and that the author of the Ramayana | calls them monkeys | because they were uncivilized, jungle people

A Well never mind that, tell me what happened next.

N Ram and Lakhan | made friends with Honuman



and Sngiiv, who agreed to help them | to find Sita, on condition that Ram would help Sngiiv | to get back his kingdom Ram did this And then Honuman went to look for Sita, and after much trouble | and many adventures, he, at last, found Sita | a prisoner | in Lanka.

A. What was she doing | there ?

N. Ravan had carried her there, and wished to make her his wife. But she rejected all his offers | with scorn, and Ravan | was keeping her | a close prisoner, under the guard | of a number of frightful demon-women, who treated her cruelly, and used every means | to induce her to consent to become Ravan's wife

A. How | did Honnman find her ?

N. He wandered | all over the island of Ceylon, and at last | came to a beautiful garden, fenced in | on all sides He climbed a tree, and looking down, saw the beautiful Sita, sitting on the ground, surrounded by female demons. She was pale | and worn with weeping, and, as Honuman looked at her, his heart was filled with pity Secretly | he came down from the tree | and told Sita | how he had come | as the messenger of Ram. He gave her a ring | that Ram had sent, and encouraged her | by telling her how Ram would speedily come | with his army | and set her free And then | he went away | to carry the news to Ram

A. I have heard a story | of how Honnman set fire to Lanka | with his tail Can you tell me anything | about that ?

N. Yes, the story goes | that Honuman was captured |

by the demons, as he was returning, and that they tied cotton to his tail, and soaked it in oil, and then | set it on fire. Then | Honuman rushed madly through Lanka | and set the city on fire | with his burning tail.

A. Did Honuman escape ?

N. Yes, he escaped, and the cruelty of his enemies was turned against themselves

A. I think | they well deserved to be punished | for their cruel behaviour.

N. Yes, so do I. Then | Honuman went back | and told Ram the news. And Ram came across the sea | with a great army.

A. How | did he get across the sea ?

N. The story is, that, with the help of the monkeys, he built a great stone bridge | across the sea. I do not know if that is so, but the remains of the bridge | are pointed out | to this day, and if you look at the map, you will see them marked.

A. Yes, here is the map. I see the bridge marked on it. But | please go on with the story ?

N. At last, after many fierce battles, Ram defeated the armies of Ravan, and killed Ravan himself, and set Sita free.

A. Is that the end of the story ?

N. No, not quite the end. But | I have no time | to tell you any more | just now

A. Thank you very much. Now that I have heard so much, I think I will get a book | and read about it | for myself.

N Yes, that will be a good thing to do, you will find several books, in the school library, that will tell you all about Ram and Sita.

Grammar. A lesson on the subordinate adverbial clause

Dictation, Composition and Translation The boys need not be troubled about the spelling of the proper names in these last two lessons as they are spelled in various ways, but the use of capital letters for all proper nouns should be carefully insisted upon

Hints The boys should be induced, by means of suitable questions, to give the story in fuller detail

Lesson 38

Conversation About rain The boys should be got to tell, in simple words, what they have themselves observed

RAIN

(An out-door Lesson.)

Bansi. Good morning, Suresh What a cloudy day it is, I think there will be rain | before long

Suresh. Yes, the sky looks very dark | and threatening | and I expect there will be rain | before the day is over

B Yes, it nearly always rains | when the sky looks like this. But I do not understand | properly | why it is so Will you please tell me | about the rain ?

S I do not know very well, myself, but I have heard our teacher | teaching the class, and I will try to remember | what he said

B. Well, tell me first, where the rain comes from.

S. It all comes down | from the sky.

B. Yes, I know that. But, how | does the water get up | into the sky ?

S. The sun draws it up | out of the rivers | and lakes | and ponds, but chiefly out of the sea.

B. You say | the sun draws it up, but | I have never seen it going up. How | does the sun draw it ?

S. Tell me, if you put a saucer of water | out in the sunshine, what happens ?

B. It is dried up | very soon | by the sun.

S. Yes, that is quite right. The sun dries it up. But where | does the water go to ?

B. I suppose | it goes up in the air.

S. Yes, it goes up in the air | and helps to make clouds | and rain.

B. I don't understand that. I can see clouds | and rain, but I cannot see the water | that is dried up by the sun | out of the saucer.

S. The water | that is drawn up by the sun | is called vapour. We can see water ; but when water is turned into vapour | it is so fine | that we cannot see it.

B. But | I can see clouds and mists. What | are they ?

S. When vapour is cooled a little | it becomes denser | and forms clouds and mists, and then | we can see it.

B. And what | is steam ? I have often seen steam | coming out of a pot | on the fire.

S. That is the vapour | too. The heat of the fire |

makes it come out of the pot | in large quantities, and,
as soon as it gets into the cooler air, it thickens | and we
see it | for a moment. But | when it spreads about | in the
room, it is not so dense | and we cannot see it | any longer.

B. Yes, I think I understand that. But, please tell
me | some more | about the rain.

S. All day long, the sun keeps on drawing up the
water | out of the sea, and out of every lake | and pool |
and river. And it all collects | in the sky.

B. Is the sun | always | drawing up water ?

S. Yes, it is always drawing up water. But | on
hot days | it draws up much more | than on cold days.
The vapour | that is drawn up by the sun | is very light,
so | it goes up into the sky, and there it floats about, till
it comes down | in the shape of rain.

B. But what | makes it come down ?

S. When it goes up | it is very thin | and light, but,
when it gets higher in the air | it gets cooler, and then |
it becomes denser | and turns into clouds.

B. Yes, I see | there are many 'clouds in the sky |
now. See, how white | and beautiful | they look.

S. Yes, these white clouds | are full of water, but
they have to get denser | before they are ready | to turn
into rain.

B. Yes, I have noticed | that when it rains, the clouds
are dark, and sometimes nearly black.

S. Yes, as they cool down | they get darker and
darker, and, at last, the vapour turns into water, and down
| comes the rain.

B. Why | does it come down ?

S Because | when vapour turns into water | it is too heavy to float in the air, and ~~must~~ fall down, and so | we get rain.

B There must be a great deal of vapour | in the air | in the rainy season | to give us so much rain. Where | does it all come from

S It mostly comes out of the sea. The sea is very vast, and the hot sun | draws up vast quantities of vapour | every day, and then, at certain seasons, the winds bring the vapour | over the land | in the shape of clouds; and when the clouds are cooled down | we get the rain

B. So | I suppose | we cannot get rain | unless the wind blows | from the sea

S Yes, that is so. It is the wind from the sea | that brings the rain

B But, if the rain comes from the sea, why is it not salty ?

S That is a good question. When water turns into vapour, anything solid that is dissolved in it | remains behind | and only the water is taken up | by the sun. If it were not so, the rain would be salty and we could not drink it. But, as it is, the salt water of the sea | is turned into fresh water, and when it comes down | as rain, it gives new life to the earth | and to all living things

B. Thank you, I think I understand something about the rain | now

Grammar A lesson on the *noun clause*

Diction, Composition and Translation Let the boys go out of-doors and then come in and write a few sentences about what they have observed

Hints This lesson should be taken out-of-doors. It is a most important part of the Direct Method that boys should be accustomed to put into English their own thoughts, and the results of their own observation

Lesson 39

Concealation Probably all the boys have seen a vulture, and, perhaps also a hoopoe. If these birds cannot be readily seen pictures of them should be brought into class and shown to the boys

HOW THE VULTURE GOT HIS BARE NECK AND THE HOOPOE HIS CROWN.

Nagen. What is that bud, flying | high up in the air ?

Abdul. I think | it is a vulture.

N What is it like ? It is so far off | that I cannot see it well

A. It is a very ugly bud, with a bare neck | and dirty looking feathers.

N. I think it is very ugly, and I don't like the look of it | at all

A. I think nobody | is very fond of the vulture. It is very ugly to look at, and it feeds on dead bodies

N. Yes, that is very horrid. I do not wonder | that people dislike such a bird

A But, you must remember | that the vulture is a useful bird. It devours dead bodies | that might | otherwise | spread disease | and cause the death of many people. And there is a story | that the vulture | was not always so ugly

N I have never heard that. Please tell me the story

A. Very well, this is the story —

In olden days | there was a king | called Suleiman. He was wiser than any other man, and could speak the languages | of the birds | and beasts, as well as the languages of men

It happened one day that the king was travelling, | across a desert

N. Where | did this king live?

A. He lived | in a country called Palestine. Do you know | where | that is?

N Yes, I have seen it marked | on the map. It is in Asia, on the western shores | of the Mediterranean sea.

A Yes, that is quite right. Well, as I was saying, King Suleiman was journeying | across a desert. And the sun was very, very hot. And it beat down | upon the King's palki, till, at last, he felt he could bear it | no longer

His servants brought him water to drink, they brought fans and | fanned him. But still the heat increased, and the king wished | that he had not set out | across the desert | on such a burning day.

Presently, as he looked out of the palki, he saw a number of vultures flying | far overhead. He stopped his palki | and called out to the vultures —“O, vultures, come near | and fly over my palki, and shield me | from the rays of this burning sun.”



But | the vultures would not listen. They had just seen | in the distance | the dead body of a camel, and

they were eager to feast on it. So, although they understood the words of the king, they gave no reply, but hurried off | to their horrid banquet.

Then King Suleiman was angry, and called out and cursed them, saying —“Cursed be ye vultures, because in your greed | ye have forgotten all pity and kindness. Because ye would not stay | for a moment | to do me this little service | and shield me | from the sun, henceforth | your necks shall be always bare | to the burning rays of the sun, and your bare necks | shall be a sign of your greed | and of your shame.”

And as the king spoke | the feathers fell off their necks, and so | vultures have gone | with bare necks | to this day.

Grammar A lesson on the formation of *compound sentences*

Dictation, Composition and Translation The translation should always be simple and care should be taken that the boys have thoroughly grasped the meaning of the English before they begin to translate

Hints. Let all new words be written on the blackboard, but not till the boys have *heard* and *said* them first ,

Lesson 40.

Conversation As before

HOW THE VULTURE GOT HIS BARE NECK AND
THE HOPOE HIS CROWN. PART II.

N Is that | the end of the story ?

A That is all | about the vultures , bnt that | is not
the end of the story. I will go on with it | if you like.

N Yes, please go on I should like to hear some more

A Well, King Suleiman went on, and the heat |
seemed to grow worse than ever Presently | he saw, in
the distance, a flight of hoopoes.

N. I don't think I know | what a hoopoe is ?

A. It is a bird | we often see | in India. We call it
hud-hud Here is a picture of
one It is a pretty litt - bird,
with a long beak, and a crown
of yellow feathers | on its head

N. Yes, I have seen one |
in our garden But | I am
interrupting you , please go on.

A. Then the King called
aloud | to the hoopoes and
said "O hoopoes, come near,
and shield me | from the rays of this burning son "

Then the king of the hoopoes answered —"O, King, we
are but small and feeble birds, but | we will do our best "

So the hoopoes came near, and formed themselves |
into a compact flock, and flew over the King's palki, and



shielded him from the sun, until the evening And when it grew cooler | they asked permission to go.

And the King thanked them | and said, "Before you go, tell me | what reward I shall give you | for your kindness | in shielding me from the sun | to day" And the chief of the hoopoes said, "We wish for no reward, we have but done our duty To serve the great King | is enough reward for us"

But the King insisted And at last | the king of the hoopoes said, "Let me first go | and consult my wife, and then | I will return to your Majesty | for the reward.

So the king of the hoopoes flew away home, and told his wife | all that had happened, and said, "And now, what reward shall I choose?"

His wife considered | for some time, and at last, she said, "Let us ask for golden crowns | to wear on our heads. They will look very fine, and we shall be | the most beautiful of all birds"

The king of the hoopoes | was not very much pleased | with this idea, but, at last, his wife persuaded him, and off he set | to the court of King Suleiman.

When he arrived there, the King recognised him at once, and said, "Well, what | is your reward to be?"

The hoopoe was, at first, rather afraid to ask | for what his wife wanted, but the King spoke so kindly to him | that he made his request.

King Suleiman smiled and said, "Are you sure | that you are asking | for the best thing?"

The hoopoe replied, "My wife wishes it | and so I have asked for it."

Then the King said, "Very well, your request shall be granted; but | if ever you repent of your words | come back here | to me"

So away the hoopoe king flew And when he reached his home | he found his wife | with a golden crown on her head, admiring herself in the looking-glass And when he felt his own head | he found a golden crown there | too And all the hoopoes | were very much delighted | with their golden crowns, and went about thinking themselves | the handsomest | and most fortunate of all birds.

Grammar. A lesson on the formation of *complex sentences*

Dictation, Composition and Translation The boys should be taught the use of inverted commas with quotations, and the capital letter, at the beginning of all sentences and with all proper nouns, should be carefully insisted upon

Hint When the boys have heard the story and read it, a boy should be put up to tell the story, in his own words, while the others ask him questions

Lesson 41

Conversation As before

HOW THE VULTURE GOT HIS BARE NECK AND THE HOOPOE HIS CROWN PART III.

But | their happiness was short lived.

It happened | that one day | a bird-catcher was visiting his traps | as usual, and found | that he had caught

a' hoopoe. Now | there was nothing very unusual in this, for hoopoes were common buds | in that part of the country. But | when he looked at the bird | more closely, he saw | that it had a crown on its head.

"This | is very curious," said he, "I will take it into the town, perhaps I shall get a good price | for a bird | with a brass crown on its head."

So off he went | with the bud, never dreaming | that the crown was of real gold. He took the bird to a shop, where all kinds of ornaments | and curiosities were sold. The shopkeeper looked at it. At first he thought, like the bird-catcher, that the crown was of brass.

He said, "How much | do you want for this bud?"

"You ought to give me | a good price for it," said the bird-catcher, "it is a very rare, and curious thing."

The shop-keeper looked at the crown again, and now | he saw, to his astonishment, that it was of pure gold. But he concealed his amazement, and said, "Yes, it is rather curious | and strange. I will give you a rupee for it."

The bird-catcher protested, and, at last, agreed to sell the bird | for two rupees. As he was going off, very well satisfied with his two rupees, the shopkeeper said, "If you catch any more buds | of this kind, bring them to me | and I will give you the same price for them."

"Very well" said the bird-catcher. And off he went.

Now it happened | that other bird-catchers caught some hoopoes too, that day, and, of course, the secret

was soon out. Everyone heard | that the hoopoes were wearing crowns | of real gold | on their heads, worth at least fifty rupees. And so every one was on the look out | to catch a hoopoe | and make some money.

And the poor hoopoes found | that the reward they had asked of King Suleiman | had turned into a bitter punishment. Everyone's hand was against them. They were hunted | from field to tree, from tree to bush, until the poor birds did not know | where to turn | for safety.

So, at last, the king of the hoopoes made up his mind | to go to King Suleiman | and tell him | how badly | their reward had turned out for them.

He had a great difficulty | in reaching the court of the king, for everyone was on the look out for hoopoes, waiting to catch them | and kill them | for the sake of their golden crowns.

But, at last, by travelling only at night, and by hiding very carefully | in the thickest bushes | during the day, he managed to reach the king's palace.

Very weary he looked, and very worn | and bedraggled, in spite of his golden crown, and when king Suleiman saw him, he called out in surprise "What! is *that* | my handsome little friend, the hoopoe? How wretched he looks! What is the matter?"

Then the hoopoe told his story, and begged the King | to take away the fatal gift, and let the hoopoes be, as before, without crowns.

But King Suleiman said, "It is not the crowns that matter, but the gold they are made of. Keep your crowns

as a sign of my gratitude, but henceforth | they shall be
of feathers | and not of gold."

So off the hoopoe went, with his crown of gold | turned
into a crown of feathers.

And presently, when people found | that the crowns of
the hoopoes | were only feather crowns, they left off hunting
them , and the hoopoes | had peace and quiet once more

And if you look at a hoopoe, you will see | that to this
day | it wears a crown | in token of the gratitude | of the
great King Suleiman.

Grammar Revision Remember that the Grammar should be as
practical as possible It should be taught chiefly by example
and illustration, and the boys should not be troubled with
many rules or much theory What they have to learn is
the use of the different parts of speech in sentences.

Dictation, Composition and Translation. In all these exercises neat
and clear handwriting should be insisted upon Neatness
and order are a most important part of every boy's training

Hints. A natural conversational tone should be carefully taught in
reading Boys are very apt to fall into a lifeless monoto-
nous tone the moment they open their books The dialo-
gue form in which most of these lessons are given is
intended to help in counteracting this bad habit

Lesson 42.

Conversation About early schooldays The teacher may, by means
of suitable question, get the boys to relate incidents of
their early schooldays , and the boys may question one
another

EARLY SCHOOLDAYS.

Bansi. How long | have you been in this school,
Atul ?

Atul I have been in this school | nearly three years.

B And where were you | at school | before you came
here ?

A. I was at a school | in my village.

B Will you please tell me | about your school ?

A. I went first | to a pathshala | and then | to the
Middle Vernacular School.

B. I want you to tell me | about the pathshala.

A. Very well, I will tell you | all I can remember.
When I was about five years old, my father said | that
it was time | for me to go to school | and begin my
lekha-pora Accordingly | my *kathe-khari* was performed,
and an auspicious day fixed, on which to begin my school
career.

When the day came | I was dressed in my best clothes
| and got ready to start I saluted my father | and
mother | and all the elder members of my family, and
they gave me their blessing Before I started | I was
given a piece of chalk, and my kind grandmother, who
feared | that the hard task of learning to read and write |
would make me very hungry, wrapped up | in the corner
of my *dhoti* | a little *muri*, so that I could refresh myself,
whenever | the pangs of hunger | became greater | than
I could bear.

Then off I started, holding my father's hand,

B. How did you like going to school | for the first time ?

A. I was rather frightened, I had heard | that boys were beaten | and ill-treated | at school, and I trembled | as I walked along | beside my father

B. And were you beaten | at school ?

A. O, yes. I was beaten a good deal, but not so much | as I had feared.

B. But never mind that now, please go on with your story.



A. As I got nearer and nearer | to the school | I trembled | more and more, and wanted to run home again | and be safe. But my father held my hand | tightly,

and I had to go on | to the school | that seemed so dreadful to me.

At last | we got there | and saw the *guru mahasaya*, of whom I was in such terror, sitting under a tree | surrounded by his pupils

"Good morning, *guru mahasaya*," said my father.

"Good morning," replied the teacher.

"See," said my father, "I have brought you a new pupil."

"That is right," said the teacher, "it is quite time | for him to begin his *lekha-pora*." Then he sent one of the boys | to get the *hoolah* ready, while my father sat down | to watch me embark | on the sea of learning.

Then the *guru mahasaya* turned to me | and said, "Come here, my little man"

At this summons | I trembled from head to foot But my father patted me on the shoulder, and said, "Go on, my boy, don't be afraid of your teacher, he will do you no harm"

Still I trembled | and held back, but my father gave me a gentle push, and, in spite of my fears, I went up to the dreaded *guru*

"What is your name, my boy?" he said

"Atul Su," I answered | trembling very much.

"Can you read and write?" he continued.

"No Su," I replied

Then he called one of the elder boys | and told him to write on the ground | the first five letters of the alphabet

He traced the letters | on the ground | with his finger ,
and my father put the *ramlāhā* into my hand

Then the *guru mahasaya* took my hand | in his own |
and guided the chalk | over the letters And thus my
education began.

B. That is very interesting Please tell me some
more | about your early days | in the pathsala.

A. I will tell you some more | another day, but it is
getting late now, so I must leave off.

Grammar Review, giving plenty of practice in dividing sentences
into *principal* and *subordinate clause*

Dictation, Composition and Translation Let each boy give a short
and simple account of his first day at school.

In dictation the Bengali words should, of course, not be
given

Hints This lesson is intended to be suggestive only The boys
should be taught to relate their own experiences It should
not be difficult to arrange a few dialogues on this subject,
that would be, at once, interesting and instructive

Lesson 43.

Conversation About steam A kettle of water may be brought into
the class and be made to boil, so as to illustrate the lesson

STEAM.

Salis. Have you ever been on a railway journey,
Paresh.

Paresh. Yes I have been to several places | by rail.

S. Did the train go fast ?

P. Yes, it went very fast, much faster than I can run, much faster | than even a horse can run.

S What | is it | that makes the train go | so fast ?

P The engine makes the train go, of course. It is in front, and it pulls the train along

S But what is it | that makes the engine go ?

P I suppose it is steam | that makes the engine go, but I don't understand | how it does it. Can you tell me ?

S Yes, I think I can I read about it | the other day | in a book, and I think | I understand a little about it

P. Very well, please tell me

S In the eighteenth century | there was born | in Scotland | a boy named James Watt. From his childhood | he was very fond of all kinds of machines, and the story goes, that | one evening | as he was sitting at home | beside the fire, he was looking at the kettle | that had been put on the fire | to boil As he looked, he saw steam | beginning to come out of the kettle

The steam was coming out of the spout of the kettle, so Watt thought | he would stop up the spout, and see | what was the result

He found that, as soon as he stopped up the spout, the steam began to lift up the lid, and come out | that way.

This set him thinking.

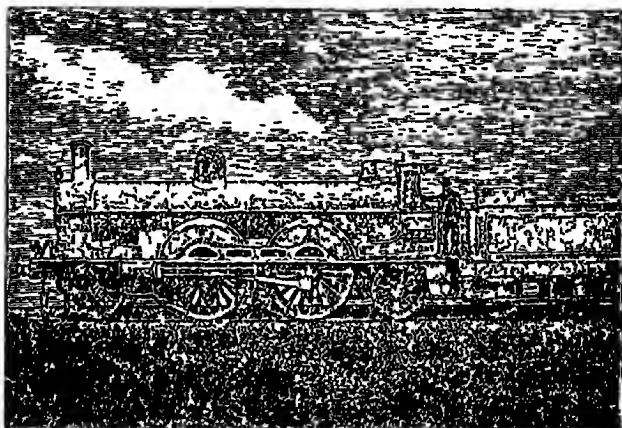
He said to himself - "If the steam can lift up a heavy iron lid, it may be able to lift other things | also. When it is shut up, it pushes hard | in order to get out So, if we shut it up, we can get it to push anything | that stops the way, and will not let it get out."

He thought about this | for a long while, and at last,
found out a way | to make steam drive a wheel | round
and round

P. How | did he manage that ?

S. I cannot explain it | very clearly | to you, unless
we have an engine, or a picture of one | to look at

P. I will go | and get a picture of a steam-engine |
from the school library.



(Pareek goes out, and brings back a book with a picture
of a steam engine in it). See | here is a picture of a steam-
engine. Now, please explain to me | how the steam sends
the wheel round

S. (takes the book) Thank you, this will do very well.
Now, if you look here, you will see | that the steam, which
is made by heating water | in this big kettle | or boiler, has

to find its way out | through this narrow tube , but before it can get out, it has to push this non rod | out of the way. The non rod | is fastened to this wheel, and whenever the rod moves, the wheel has to move too. And so, by a clever arrangement, the wheel is forced round and round | by the steam , and as long as there is steam wanting to get out, the wheel has to go round and round | to make way for its escape

P Why | does the steam want to get out ?

S. That | is a little difficult to explain | in a few words But we find | that it always does want to get out It can't bear being shut up in prison, and because of this, we get it to do all kinds of work for us

P. Yes, that is very curious. Just because the steam wants to get out of prison | men can get it to do all kinds of work for them, and carry them all over the world

Grammar Continue to revise lessons on *simple and complex sentences*

Dictation, Composition and Translation As before

Hints This lesson should be made as real as possible If a model engine is available, it should be brought into class , if not, a picture should be shown to the boys, or the teacher may draw a diagram on the blackboard.

The first opportunity should be seized to show the boys a real steam-engine, either at the railway station, or elsewhere

Lesson 44.

Conversation About the story

THE FISHERMAN AND THE GENIUS.

Once upon a time | there was a fisherman | so old | and so poor | that he could scarcely manage | to support his wife and children. He used to go down to the sea | every morning | to fish. And when he went to fish | he made it a rule | to throw in his nets | four times each day | and no more.

It happened one morning, as he threw his nets | for the first time | and drew them up again | to the shore, that he felt a great weight. He was very much pleased, for he thought | that, he had caught a very big fish. But when the net came to the shore, what was his disappointment | to see only the dead body of a donkey.

He was very angry at this, but he threw his nets in again, hoping for better luck.

Once more the nets felt very heavy | as he drew them to the shore, and he thought that now | he had really got a big fish. But again | he was disappointed. The nets contained nothing | but a lot of rubbish | and stones.

He threw away the stones and rubbish, and washed his nets, and then threw them in again | for the third time. After a while, he began to draw them up again. They felt heavy, but he had been disappointed twice | and was not so hopeful | as before. But his disappointment was very great | when he found them | filled with

nothing | but mud | and shells | and seaweed, and not a single fish | to console him

"Well," he said, "my luck is out | to-day, still | I won't break my rule So here goes | for the last time." And in he threw his nets

He waited a little longer than before | to give the fish a chance | to get into the nets At last he drew in the nets | and felt them as heavy before But this time | he was not at all hopeful "Nothing but mud and stones | as usual, I suppose," he said

There were no stones | or mud, but at the bottom of the net | a big brass jar. "Well, here's something | at any rate, even if it isn't a fish. I shall be able to sell this jar | for a little money | and buy some food for dinner." So saying | he took the jar out of the net He looked at it carefully, and saw that it was corked up tight | and fastened with a seal He examined it on all sides, he shook it | to see if it would rattle, but it gave no sound Still | it was sealed up so carefully | that he felt sure | there was something precious inside. So he pulled out his knife, and, with a little trouble, got the cork out

Then he turned it upside down, but, to his surprise, nothing came out He set it down on the ground, and a thick vapour began to rise | out of the mouth of the jar The vapour rose and rose, till it spread all round | like a great black cloud. Then, to his amazement, he saw it take shape, and form itself into a terrible looking genius, far bigger than the biggest giant | he had ever heard of.

At this dreadful sight | the fisherman trembled, and
wished to run away ; but fear | seemed to have taken away
from him | all power to move.



"Wretch," cried the genius, in a terrible voice, "pre-
pare to die"

"Alas!" said the trembling fisherman, "why | should
you slay me? Have I not just released you | from this
jail?"

"That may be" said the genius, "but I have sworn to kill you, and die | you must"

"Have mercy | have mercy | great king" cried the wretched fisherman.

"No" said the genius, "I cannot spare you life. All I can do | is to let you choose the manner of your death."

"But why | should you be so cruel?" asked the fisherman.

"I have been shut up | in this accursed jar | for nearly four centuries," said the genius. During the first century | I swore | that whoever released me | should have riches | beyond measure But the first century passed | and I was not set free Then, in the second century, I said | that whoever released me | should have all the treasures in the world. But that century passed also Then, in the third century, I vowed to make my releaser a great king. But that century, too, passed and I was still a prisoner Then, in my anger, I swore that the man | who set me free | should die It is you | who have set me free, so prepare to meet your death."

The miserable fisherman was in deadly fear, but his wits did not altogether desert him, and he racked his brains | for some means of escape

. At last | he said, "O, mighty king, did you indeed | come out of that tiny jar?"

"Yes," said the genius, "I certainly did"

"Forgive me," said the fisherman, "but I cannot

believe it" "Why, even your little finger | could not go inside that jar. I shall never believe it | unless I see you go inside."

So the genius, who was not so wise | as he was big, to satisfy the fisherman, made himself smaller and smaller, and, at last, entered into the jar | and was lost to sight.

"Now," said he from inside the jar, "do you | at length | believe?"

Without answering a word, the fisherman hastily seized the cork, and fastened up the jar again.

"Let me out ! Let me out !" cried the genius | in a muffled voice from inside the jar.

"No," said the fisherman "never again. I have | at last | learned wisdom. You are safe back | in the jar | now, and there | you shall stop."

Grammar. Revise the lesson on *compound sentences* giving illustrations from this lesson.

Dictation, Composition and Translation. See that the spelling of all the new words is carefully learnt.
Let one of the boys give out the sentences selected for dictation.

Hints. In reading, let one boy take the part of the fisherman and another that of the genius.
See that the *i* in *tiny* is sounded long, as in *fine*, and that in *so wise as he was big* the accent does not fall on *as*, but on *wise* and *big*.

Lesson 45

Conversation About the story

THE LOSS OF THE BIRKENHEAD — A STORY
OF HEROISM.

Abdul. Can you tell me, Naren, what a hero is ?

Naren. Look in your dictionary | and tell me what it says.

A. (*gets his dictionary and looks out the word*) I see it says, "Hero, a man of extraordinary valour."

N. But why did you ask me | the meaning of the word ?

A. Because our teacher told us | to write a short composition | about heroes, and I want to find something | to write about.

N. Well, I think the best way | to write about it, is to tell a story | about a hero

A. Yes, I think so | too ; but I don't remember any story | that will do

N. The other day | our teacher told us a story | about some soldiers | who all behaved like heroes, and, if you like, I will tell you the story.

A. Yes, please do , I should very much like to hear it.

N. Very well , this is the story —About sixty years ago, a ship was sailing | along the coast of South Africa, near the Cape of Good Hope. It was very full of passengers, for it was carrying five or six hundred soldiers | as well as large number of women and children.

The ship was sailing along pleasantly | in a calm sea with the land clearly in sight, for the shore was only a mile or two distant, when, suddenly | there was a dreadful crash, that shook the vessel | from stem to stern.

The ship had struck | on a hidden rock

Immediately | cries of terror arose | from the women and the children, and there was a scene of great confusion, for all feared | that the ship would sink. It was soon found | that the rock had pierced a great hole | in the side of the vessel, and that nothing could save her. The ship was doomed, and it was only a question | of how long it would be | before she went to the bottom of the sea.

Under the orders of the captain of the ship | the sailors began to lower the boats | into the water.

A. What boats were those ?

N Every large ship carries a number of small boats | to be used | in case of danger. If the ship is wrecked | these boats are lowered into the water, and are often the means | of saving the lives of the people in the ship

A Thank you. But please go on | with the story

N The sailors were lowering the boats | when someone cried out, "All to the boats," and many people | began to rush to the boats, in order to save their lives. But the officer in command of the soldiers | cried out with a loud voice, "Fall in, men, fall in"

The disciplined soldiers | at once | obeyed their officer's voice, and drew themselves up in two ranks | as if on the drill ground. In the midst of the danger and confusion |

the men stood fast | in orderly ranks, while the sailors, under the orders of the captain of the ship, filled the boats with women and children | and sent them off to the shore

Away went the boats, one after another, driven through the water | as fast as the strong arms of the sailors could make them go. But the shore was a long way off. And, to those waiting on deck, it seemed | as if the boats would never reach the land

And all the while | the ship was sinking lower and lower, and each man knew | that every moment | was bringing a terrible death | nearer and nearer. For below | in the calm water | the hungry sharks could be seen | waiting greedily for the prey | that they seemed to know | would soon be theirs.

But not a man stirred | from his place in the ranks. Discipline | and the sense of honour | were stronger than the fear of death | even in so terrible a form. At last | the boats were seen returning. To those watching them | from the deck, they seemed scarcely to move through the water, and yet | the sailors were straining at the oars | till the sweat poured down their faces | and it seemed as if their muscles would burst

And still | the soldiers stood in their ranks, in perfect order and discipline

And inch by inch | the vessel sank into the water; but still the men stood fast. At last | just as the boats were nearing the ship, she gave a great plunge | and went to the bottom of the sea, carrying with her those noble soldiers |

who had given their lives | for the women and little ones |
and had feared dishonour | more than death.

Grammar Revise the lesson on complex sentences

Dictation, Composition and Translation In the composition exercises the use of the comma and full-stop should be taught

Hints When the lesson has been thoroughly done the teacher should read out to the boys Sir F H Doyle's Poem *The Loss of the Birkenhead* It is to be found in Palgrave's Children's Treasury of Lyrical Poetry and also in other collections of poetry

Lesson 46.

Conversation About the story

THE TORTOISE WHO COULD NOT KEEP SILENCE. (from Hitopodesh)

In a pool in Behai | there lived a tortoise. He had
lived there | for a very long time, and with him, at the
same pool, there lived two geese | who were his friends.

Now it happened | one day | that the tortoise was
sitting in the water | near the side of the pool, when some
fishermen came up | and began to talk.

The first fisherman said, " This | seems a good pool ; we
will stop here | for the night, and in the morning | begin
to fish "

The second fisherman said, " Yes, this seems a likely
place. In the morning | we will throw in our nets | and

catch all the fish | and tortoises We are sure to make a good haul | with our new nets"

"Yes," replied the first fisherman, "but let us go to sleep now | and then | we shall be up early | in the morning | for our fishing"

So the two fishermen lay down to sleep. Meanwhile the tortoise, in great alarm, swam across | to the other side of the pool | to look for his friends, the geese.

As soon as he saw them | he cried out, "O, I am in such dreadful trouble I don't know what to do."

"What is the matter?" said the geese

"There are some fishermen, on the other side of the pool, and, before they went to sleep, I heard them say | that in the morning | they were going to throw their nets, and catch all the fish and tortoises | in the pool It is true | I am the only tortoise | in the pool, but I don't want them to catch me, for all that Quick' tell me | what I am to do"

"This | is a very serious business," said the geese. "It will require much thought

"I know that," said the tortoise "but don't think too long, or it will be too late Tell me quick, what I had better to do."

"I think | the only thing to do," said one of the geese, "is to get out of the pool | as quickly possible"

"Now, what is the good of talking like that?" said the tortoise "You know | how fast I walk Even if I start off at once | I shan't be out of sight | by morning They will see me | in the open | and catch me at once"

"There is some truth in that," said the geese "Why not hide | in the mud ?"

"That might do," said the tortoise, "but I shouldn't feel safe. They would be sure to | out me out "

"Then I don't know | what to advise," said one of the geese, "I shall be sorry | if you are caught and killed But what must be | must be, and there's an end of it "

"A pretty friend you are !" said the tortoise angrily "Is that | all the help you can give a friend | in danger ?" And he trembled with indignation.

Then he sat down for a moment | to think, and after a pause, said in a more cheerful voice, "I have it ! I have it ! You shall carry me | out of danger "

' How | are we going to do that ?" asked the geese. "If you climb on our backs | you are sure to fall off again "

"I will tell you," answered the tortoise. "I have very strong jaws. Two of you shall take hold of a stick | at each end, while I hold on to the middle | with my jaws. What | do you think of that ?"

"That | seems rather a good idea," said the geese, "but are you sure | you can hold on tight enough ? If you should let go | and fall down, you will be killed, to a certainty "

"O, you may trust me | for that," said the tortoise ; "I will hold on | tight enough. You need not be afraid "

"But" said one of the geese, "you must excuse my mentioning it, you are rather fond of talking. And if you should forget yourself | and begin to talk, there would be an end of everything."

At this | the tortoise was very indignant "Stuff and nonsense," he cried, "do you suppose | I don't know | when it is wise to hold my tongue?"

"Very well," said the geese, "let us try."

So they looked round | and found a nice, strong stick. Then the two geese took hold of the ends | in their



beaks, while the tortoise seized the middle | with his jaws. Then the geese rose up into the air | with their strong wings, and off they set.

The tortoise was rather frightened | at first | at this new way of travelling, but he held on bravely, and it seemed | as if all danger were over.

But, unfortunately, as they were getting quite near the pool | where the tortoise had made up his mind | to take refuge, they came across some villagers | in a field "They looked up, and saw | with astonishment | the geese | carrying the tortoise

"Hol hol" they cried, "look at the flying tortoise!" "Wait till he falls," said one of them, "then | we will take him home | and eat him"

"No," said another, "let us cook him | and eat him here. *That* | will be best."

At these unfeeling words | the tortoise was beside himself | with rage "Eat me! eat ashes!" he cried

But alas! as he opened his mouth | his hold on the stick was loosed, and down he fell And that | was the end of the tortoise

Grammar Continue revision

Dictation, Composition and Translation As before

Hints See that the boys pronounce *tortoise* as *tor-tus* and *soul* as *roul* to rhyme with *doubt*

The boys should take the different parts, when reading

Lesson 47.

Conversation A stamped letter should be brought into class, and passed round, and talked about, before the reading lesson begins



A POSTAGE STAMP

Srsul What is that | in your hand, Bansi?

Bansi. It is a letter | that the postman has just brought me.

S Where | has it come from?

B It has come from Calcutta

S Did you have to pay the postman anything | for bringing it?

B. No, it is properly stamped, so there is nothing to pay

S. What did the stamp cost?

B. Here is the letter, you can see for yourself, the stamp cost half an anna

S. And how far is it to Calcutta?

B. About two hundred miles, I think.

S. So this letter was brought two hundred miles for two pice. That is very cheap, isn't it?

B. Yes, it is very cheap. I don't understand how it can be done for so little.

S. I believe the postage rates in India are less than in any country in the world.

B. But were postage rates always so cheap?

S. No, in former times they were much dearer in all countries, and, in India there were no proper arrangements at all for carrying letters till they were introduced by the British Government.

B. A postage stamp is a very convenient means of paying for the carriage of a letter. Can you tell me how such stamps first came to be used?

S. Yes, I was reading the other day about it in a book.

B. Well, will you please tell me something about it?

S. Yes, with pleasure; I will tell you as much as I can remember. I read that cheap postage and the postage stamp were first introduced into England, about the year 1850 by a man named Sir Rowland Hill.

Before those days | people had to pay for letters | on delivery, and sometimes | the rates were so high | that people could not afford to pay for their letters | when they came, and had to refuse them.

It is said | that one day | Sir Rowland Hill was passing the cottage of a poor woman, when the postman brought her a letter. The woman gave back the letter to the postman | saying that she could not afford to pay for it. On further inquiry, Sir Rowland Hill found | that the letter | was from her son | in America, and that the charge on it | was seven shillings. He was filled with pity | for a mother | who had to refuse a letter from her son, and offered to pay the postage for her. But she said, "Never mind, Sir, when I see a letter from my son | I know that he is well, though I cannot afford to pay for the letter. But I have told him to write | all the same. I see the letter | and *that* is enough for me."

Sir Rowland Hill | was much struck | by this incident; and thought it was a great hardship | that postage rates should be so high | as to prevent poor people | from receiving letters from their friends and relatives. So he made up his mind | to try to improve matters. And, after many efforts, at last he succeeded | in getting the Government | to introduce the Penny Post.

B. What | is the Penny Post?

S. The Penny Post | was the name | given to the new arrangement | by which letters could be sent | all over England | at the cheap rate | of a penny for each letter.

At the same time | it was arranged | that the postage should be paid by the sender | by means of a postage stamp. And this arrangement | saves a great deal of trouble.

B. Yes, but sometimes | the sender does not pay the postage, and then | we have to pay double for the letter. Is *that* fair ?

S. Yes, I think that it is quite fair. It gives much trouble to the postman | to collect trifling sums on letters ; and so | to save all this trouble | the extra charge is made | for unpaid letters. No one need pay it | if they will only take the trouble | to put a stamp on their letters | before they post them.

B. Thank you. I will remember Sir Rowland Hill | the next time that I put a stamp on a letter | for the post.

S. Yes, I think we all ought to remember him, for we owe him gratitude | every day of our lives.

Grammar Continue the lesson on the use of *stops*.

Dictation, Composition and Translation As before.

Hints The boys should be encouraged to read a little more about the subject in some work of reference. It is a very useful thing to get them into the habit of using works of reference, even in the lower classes. It does a boy much more good to look out a thing for himself than merely to have it told him by his teacher.

In reading, the pauses and stops should be very carefully observed. The boys may be taught to count one (of course, silently) after a comma, two after a semi colon, and three after a full-stop.

Typing is to be pronounced *tyfing*

Lesson 48,

Conversation About the story

THE LION AND THE HARE.

(From Hitopadesh)

There was once a fierce lion | that lived in a mountain.
He was so hungry | and so fierce | that he was continually
destroying the other animals, till at last | they were afraid
| that they would *all* | be destroyed. So the animals called
a meeting, in order to discuss | what measures should be
taken | to put an end | to this dreadful state of affairs.

After a good deal of talk, they made up their minds |
to send a deputation | to the lion | and to point out | that
it was useless | to slay so many animals | at a time | while
he only ate one.

So, after a good deal of hesitation, a number of the
animals | went to the lion's den | and begged | to be
allowed to address him.

The lion, who happened to be in a good temper, received them favourably. "What is it, my friends?" he inquired.

"If it please your Majesty," they said, in humble tones, we have come | to propose an arrangement | for your Majesty's comfort | and convenience."

"Well, what is it?" responded the lion.

"It is this, your Majesty. Instead of giving you
Majesty | all the trouble | of searching for your food,

we propose | to supply it every day, at your house, in future."

"That sounds very reasonable," said the lion, "but | I do not quite understand | how | the matter is to be arranged. Will you please explain?"

"It is this," your Majesty, they replied. "We shall draw lots | among ourselves, and the animal | on whom the lot falls | will be sent to your Majesty's house, where | you may deal with him | as you please."

"That seems an excellent idea," replied the lion, "but | I take care | that my wants are properly supplied, or there will be trouble."

"Your Majesty may rely on us," replied the deputation. And then, after saluting the lion respectfully, they withdrew.

So the new arrangement came into force; and every day | the beasts drew lots | and sent one of their number to the lion, who was good enough to devour him.

At last | it came to the turn of an old hare | to finish the lion's dinner. So off he set. But | on the way | he said to himself, "As I have got to die, what is the good of being in a hurry? I may as well take my time."

So he sauntered along | in a very leisurely way; and, when | at last | he reached the lion's den, he found him | in a very bad temper | at having to wait so long | for his dinner.

"What | is the meaning of this?" roared the lion. "Why | are you so late?"

"Please, your Majesty," replied the hare, "it is not my fault. As I was coming along | I met a lion, who stopped me | and would not let me go on | till I promised to come back to him | after telling you "



"What !" said the lion, "who dares to defy me | in this way ? Take me to the villain | at once | and I will teach him a lesson "

"This way, your Majesty," said the cunning hare
And he led the lion | to a deep well. "He is down in this
hole."

The lion was too angry | to be very wise. He looked
down into the well, and seeing his own image | reflected
in the water, took it for another lion, and instantly sprang
at it, and was drowned in the well.

Grammar. Revise the lesson on *subordinate clauses*, and get the
boys to see that a clause is to be classified according to its
use, and not according to its form

Dictation, Composition and Translation Let the spelling of the
words be thoroughly taught. But not until the boys under-
stand their use and meaning

For translation, the story may be given from the Hindi or
Bengali version of Hitopadesh.

Hints In all these lessons it is to be borne in mind that the object
we are aiming at is to give the boys power to use the words
they hear, and read, and that, therefore, it is better to spend
several days over a single lesson than to go on to the next
one before the first has been properly assimilated

Lesson 49.

Conversation About the Story

UNSELFISHNESS

Salis. Do you know | what the word unselfishness means ?

Abdul. I am not sure I will look it out in the dictionary (*He takes his dictionary | and looks out the word*) Yes, here it is, *unselfishness, the quality of being unselfish* And here | is the word unselfish It says, *unselfish ; not selfish, not unduly attached to one's own interests* I think I understand that.

S. Yes Selfish means looking after yourself | first, and unselfish means | not looking after yourself | first, that is | looking after others first | and yourself | last

A. But why | did you ask me | about unselfishness ?

S. Because | I was thinking of what our teacher was telling us | the other day | about unselfishness

A. Will you please tell me | what he said ? I should like to hear.

S. Yes, certainly I will try to tell you | what he said. First | he told us about Bharat How | when Queen Kaikeyi had obtained the throne for him | and Ram had been sent into banishment | Bharat refused to take the throne. He said | he would never take the place | of his elder brother Ram, and he followed Ram into exile And at last, when Ram insisted that he should go back, he said, "Give me your shoes I will put them on the

throne | and rule as your viceroy I will not be king | myself."



A. Yes, I remember that story. I think Bharat's conduct | was very noble | and unselfish.

S. And then | he went on to tell us another story | that I had never heard | before.

A. What | was it about ?

S. It was about an English nobleman, named Sir Philip Sidney. He lived in England | in the reign of the great queen, Elizabeth.

A When | was that ?

S It was about the same time | that Akbar was ruling in India. Sir Philip Sidney was one of the greatest men in England, and was famous | as a soldier, as a statesman, and as a poet, and everybody loved him | very much | because of his noble, unselfish character.

He did not live very long, but was killed in a battle, while still a young man. It is told of him, that, as he lay dying | on the battle field, he called out for a drink of



water. One of his friends hastened away, and, with much difficulty, found some water and brought it to him.

As Sir Philip Sidney | was about to put the cup of

water to his parched lips, he saw a wounded soldier, who was lying close by, look at the water | with longing eyes

Sn Philip Sidney | gently pushed away the cup, saying, "Give it to him, his necessity | is greater than mine."

And so this noble man died, to the last, thinking of others | before himself, and giving us all | a shining example | of true unselfishness

A Thank you. That is a very fine story, I will remember it always.

Grammar Continue to revise the lessons on *Subordinate clauses*

Dictation, Composition and Translation As before

Hints Teach the boys to use their dictionaries in class. Every boy should have a dictionary, and should bring it into class. The teacher may relate other stories to impress upon the boys the nobility of unselfishness.

Lesson 50.

Conversation About the South Pole. A map, or preferably a globe, should be brought into class and talked about, before the reading begins.

THE SOUTH POLE.

Bans. What | are you looking at | on the globe, Susi?

Susi I am looking at the South Pole?

B. Why, what do you want with the South Pole?

S I have just been reading | about an expedition | to the South Pole, and I want to see | what places | are marked on the globe

B. Why, has anyone been to the South Pole?

S. No not yet, but quite lately | an explorer, who nearly reached the South Pole, returned to England. His name is Sir Ernest Shackleton, and he has recently written a book | about his expedition. I have not read it, but I have heard something about it.

B Will you please tell me | about Sir Ernest Shackleton | and his expedition ?

S. With pleasure, but first of all, we had better have a look at the South Pole | on the globe. You see, here is the South Pole. It is a very long way from any land ; and to get near it | we should have to go to Australia, or New Zealand, or the south of South America, and, even then, we should be a very long way off, with hundreds of miles of sea | between us | and the South Pole.

B Yes, I see that. It is in the middle of a great sea. But | there seems to be land | at the South Pole.

S. Yes, from what the book says | there is land there, but | it is all covered with ice | and snow, and too cold | for human beings to live there.

B Well, please tell me | something about Sir Ernest Shackleton's journey.

S He started from England | in the year 1907 | in a ship called the Nimrod. He went, in the first place, to New Zealand, as that is the civilized country nearest to the South Pole.

He landed in New Zealand, and there | made his final preparations, and then | started southwards | across the ocean.

After a very stormy voyage, they, at last, came to the

region of extreme cold | and perpetual ice , and then progress was stopped | by huge mountains of ice. They sailed along | by the side of these ranges of ice mountains, till, at last, they found a passage through them, leading to an open sea.

Through this they went , but it was a very dangerous journey.

Huge walls of ice | towered above them | on either hand, and threatened | every moment | to fall upon the ship | and crush it to pieces

But, at last, they got through the ice | and came to an open sea. Even here | there were numerous icebergs, but still | there was enough open water | for the ship to sail along | without much difficulty.

And presently | they came to the south polar continent. If you look at the map | you will see it marked. It is land, but not such land | as we have here in India , you cannot tell, at first, that it is land, for it is all deeply covered | with snow and ice

Here | the explorers landed, and built a hut | in which to put their stores, and began to make preparations | for the journey across land | to the South Pole

The way | lay across mountains | covered with snow and ice , and there was no road. So the journey was a very difficult one.

B How did they carry their stores? Did they have carts?

S. Yes, they used a kind of cart, called a sledge. It is a very small cart | without wheels. It has pieces of

wood laid under it | to make it run smoothly | along the surface of the snow

If you will get the dictionary, I think you will see the picture of a sledge

B (*Brings the dictionary and finds a picture of a sledge*) Yes, here is a picture of one. Now, I understand what it is like

S To draw these sledges | they had dogs, which they had brought from Greenland, near the North Pole, and some very strong little ponies | from Siberia

When they had got everything ready, off they started, with their stores on the sledges, drawn by the dogs and ponies, and Lieutenant Shackleton | and his men | walking on foot | beside them

B I remember | that you spoke of the explorer | as Sir Ernest Shackleton | before, why do you call him Lieutenant Shackleton | now?

S He was called Lieutenant Shackleton | when he started on the expedition, but | on his return | he was knighted | by the King of England.

B When they started off, what became of the ship?

S A number of men were left | on board the ship | to take care of it, while others set off | to find the Pole

B Did they reach the Pole?

S No, but they got within about a hundred miles of it, which is much nearer | than any other explorers had ever been before.

B How was it | that they could not get to the Pole | when they were so near?

S. There were several reasons, but the main reason was | that they had no more food

You must remember | that they were travelling over ice | and snow, where | it was impossible | to find any food for themselves | or for their ponies and dogs. They had to carry all their food with them, and when their ponies and their dogs died, one after another, the men had to pull the sledges themselves. As they went along | they gradually used up all their food, till, at last, they came to a point | where | they found | they had only just enough food | to carry them back again; if they went on any further | they would be sure to die of starvation. So, very unwillingly, they made up their minds to go back. They fastened the Union Jack, the flag of England, to a flag-staff, and planted it in the ice | nearer to the South Pole | than any human being had ever been before. Then, after giving three cheers for the King, they turned back, rather sad and disappointed.

B. Yes, it must have been very disappointing to get so near, and then | to have to turn back.

S. Yes, they were disappointed. But there is to be an expedition | next year, and some of these same explorers | will make a fresh attempt | to reach the Pole.

B. Well, I hope they will be successful | this time. But, tell me, did they all get back home | safely?

S. Yes, in spite of all the hardships they underwent, in spite of being nearly frozen | and starved to death | many times, in spite of the terrible fatigue | of dragging their sledges | over mountains of ice and snow, by the

mercy of God | they all came back safe, and very little worse | for all they had gone through

When they reached England once more | they were received with great honour, for every one felt proud of the men | who had shown such courage | and endurance | in the midst of so great dangers and hardships.

Grammar Review Let all the work be of a practical nature
Definitions should not be given without examples of their application, and no answer should be accepted, unless a boy is able to show that he understands what he is saying, and is able to give an example illustrating the use of the rule he is talking about

Dictation, Composition and Translation As before

Hint This lesson should be illustrated with a globe and a map, and the boys should be got to talk about what they see on the globe, as well as what they hear in the lesson

Lesson 51

Conversation The story should be told to the class and talked about before the reading begins

THE WOLF AND THE SEVEN KIDS.

(From Grimm's Fairy Tales)

There was once an old goat, who had seven little kids, and she loved them | as much as any mother could love her children.

One day | she wanted to go into the forest | to get food for them, so she called them to her and said, "My

dear children, I am going into the forest | to get some food for you. Do not, on any account, open the door while I am, away, for if the wolf should get into the hut, the wicked, deceitful creature will eat you up, and won't leave even a single bone | or a single hair. You can easily recognise him, if he comes, by his rough voice and his black feet"

"Dear mother," said the kids, "we will be very careful to keep out the wolf. You may leave us | without the least anxiety"

So the old goat bleated, and started off | in great peace of mind.

She had not been gone long, when there came a knock at the door, and a voice cried, "Open the door, my dear children, I have brought something very nice | for each of you"

But the young kids knew | by the rough voice | that it was the wolf, and not their mother. So the eldest said, "We shall not open the door, you are not our mother. She has a soft and gentle voice, and your voice | is harsh and rough. You are the wolf."

Then the wolf ran away to a shop, at some distance, and bought a big piece of white chalk, which he ate | to make his voice soft. After he had eaten it, he went back to the goat's cottage, and knocked at the door once more, and said, in a soft voice, "Open the door for me now, dear children; I am your mother, and I have brought something nice | for each of you."

But the wolf put his foot | on the window-sill, as

he spoke, and looked into the room, the young kids saw his foot, and one of them said, "No! we shall not open the door. Our mother has no black feet | like that, go away, you are the wolf"

So the wolf went away to the baker's, and said, "Baker, I have crushed my foot, please wrap it in dough, that will soon cure it"

And as soon as the baker had done this, the wolf went off to the miller | and asked him | to cover his foot with flour.

The miller was too much frightened to refuse, so he covered the wolf's foot with flour, and sent him away. Such is the way of the world

Now the wicked wolf went, for the third time, to the goat's house, and said, "Open the door, dear children, it is your mother, she has brought you something very nice | from the forest"

"Show us your feet," said the little kids, "and then we shall know | if you really are our mother"

The wolf then put his white foot | on the window-sill, and when the kids saw that it was white, they all believed that what he said was true, so they opened the door. But, as soon as he came into the room, they saw it was the wolf, and they ran away, with screams of terror, to hide themselves

One hid under the table, another under the bed, the third in the oven, the fourth in the kitchen, the fifth in cupboard, the sixth under the wash-tub, and the seventh in the clock-case

But the wolf found six of them, and, without much ceremony, gobbled them up, one after another, except the youngest, who was hidden in the clock-case.

After the wolf had satisfied his greedy appetite, he went out and lay down lazily, under the shadow of a great tree in the field, and fell asleep.

Not long after | the old goat returned from the forest. Ah ! what a scene it was for her | the house-door wide open , the table, chairs, and stools upset ; the wash-tub broken to pieces , the counterpanes, blankets, and pillows pulled down from the bed, and scattered all over the floor

In terror and dismay | she searched everywhere | for her children ; but not one of them could she find.

At last she heard a little voice cry, "Dear mother, here I am, shut up in the clock-case "

The old goat helped her kid out of the clock-case, and the little one told her | how the wolf had come into the hut | and eaten up all her brothers and sisters.

You can imagine | how the poor goat mourned | and wept | for her children At last she went out, and the little kid followed her. As they crossed the field, they saw the wolf lying under a tree, and snoring so loud | that the branches shook.

The goat examined him on all sides, and saw | a movement, as if something were alive | in his stomach.

"Ah !" thought she, "if he has only *swallowed* my dear children, they must be still alive "

So she sent the little kid to the house | for a pair of

scissors, a needle and some thread, and very quickly | began to cut open the monster's stomach

She had scarcely made one cut, when a little kid stretched out its head, and then a second | and a third sprang out | as she cut further, till the whole six were safe | and alive | and jumping around their mother for joy. For the wolf had swallowed them whole, and they were not hurt in the least.

Then their mother said to them, "Go and fetch me some large pebbles from the brook, that we may fill the stomach of this dreadful creature, while he is still asleep."

The seven little kids started off to the brook | in great haste, and brought back | as many large stones | as they could carry. With these | they filled the stomach of the wolf. Then the old goat sewed it up, so gently and quietly, that the wolf neither moved nor woke.

As soon, however, as he had had his sleep out, he awoke, and, stretching out his legs, felt himself very heavy and uncomfortable. And the great stones in his stomach | made him feel so thirsty | that he got up | and went to the brook | for a drink

As he trotted along, the stones rattled and knocked one against another, and against his sides | in a most strange manner.

Then he cried out —

"What a rattle and rumble!

They cannot be bones

Of those nice little kids;

They feel just like stones"

But when he came to the brook, and stooped over the bank to drink, the weight of the stones in his stomach over-balanced him. So he fell into the water and was drowned.

The little kids ran to the brook, when they saw what had happened. Then they danced round their mother for joy, and cried out, "The wolf is dead! the wolf is dead!"

Composition The conversation may be given in different persons and numbers, and also in the indirect form. Let the boys play the different parts and the exercise will, at once, become much easier.

Note Explain clearly what is meant by *dough*, and *window-sill* and see that *saw* is pronounced *saw*.

Lesson 52

Conversation Before telling the story, the teacher should see if the boys know where Rome is, and whether they know anything about the history of Rome. They should at first be told something about the connection between England and Rome, and about the connection between the English and Latin languages. A map of Europe should be brought into class, and Rome and Gaul pointed out.

HOW THE GEESE SAVED ROME

In the land of Italy there is a city called Rome. This city is a very great and famous one, and, in olden days, it was still more great and famous, for it was the chief city in the whole world.

Now it happened long years ago, a little before King Nanda began to reign in India, and nearly a hundred years after the death of Buddha, that the Gauls came down into Italy from the north, and besieged the city of Rome.

These Gauls had golden hair and blue eyes, and the Romans had never before seen men so tall and strong. They seemed like giants. They came from a cold country, full of mountains and forests, and the warm sunny skies of Italy seemed very pleasant to them, after the rain and snow of their own land.

They defeated the Romans, and captured the city of Rome, all but the innermost fortress, that was known by the name of the Capitol. Here many of the bravest Romans took refuge and defended themselves against all the attacks of the Gauls. But, though they held their own in the Capitol, they could do nothing to prevent the Gauls from ravaging the country all around, and burning and destroying all the houses and farms.

It was very sad to watch all this destruction going on, but there was no help for it. All they could hope for was that the Gauls might not take the Capitol as well.

One day it happened that, as a Gallic soldier was standing at the foot of the hill on which the Capitol was built, watching to see that no one came out of the fort, or entered in, he heard a curious sound. He looked up, but he could see nothing. Again the sound came, and this time he was sure that it came from the fort above him. He listened, and once more he heard the sound, *hou-l-hou-l-*

honk. And as he listened, he was carried away in thought, far from the sunbunt plains of Italy, to the cool forest glades of Gaul. He seemed to see a clear pool, with deep grass and trees on all sides of it, and, high up in the air a flock of big, grey birds, sailing over the trees, and uttering their well-known cry, *honk-honk-honk*.

Honk honk-honk, he heard them cry, and in a moment they had alighted, and were swimming about joyfully in the clear water.

Honk-honk-honk, again he heard the sound, and, in an instant, the forest glade with its clear, cool pool had vanished, and he was once more in the scorched plains of Italy, a sentinel at the foot of the frowning Capitol.

Honk-honk honk, again came the cry floating faintly down the hill. It was the first familiar sound he had heard in Italy, and he called his comrades to listen.

"They have got geese up there," he cried eagerly.

"Yes," said another golden haired soldier, gazing up with a wistful look in his blue eyes, "that is what the geese say at home, when mother takes them to swim in the lake."

And his thoughts turned to his home in the Black Forest, where his golden haired wife and little ones were longing for his home-coming. As they were talking, one of their leaders came by and pointed out to them the tufts of grass and the little bushes that grew on the sides of the Capitol rock.

"Do you know, my men," he said, "that a brave

Roman youth, climbed down that rock last night, in order to visit his friends in the city, and went back by the same way."

The Gallic soldiers drew nearer the rock to see if such a thing was possible. As they looked they saw the marks of the young Roman's feet, and the torn bushes and tufts of grass, that showed where he had clung to them, as he climbed.

"What a Roman has done, a Gaul may do," said the young man proudly.

"And twenty Gauls will follow!" exclaimed his companions.

For they were tired of the long days of weary waiting, at the foot of the hill, and longed to meet their enemy face to face.

"To-night then," said their chief, "I will lead you, and we will capture the grey geese they keep up there and wing their necks for a pie."

"The Romans cannot be starving, or they would have killed the geese themselves," said one of the men.

"They are as lean as wolves in winter, friend," replied his comrade. "But they will not kill what is sacred to the Gods."

The same night, when all was still and dark, the brave young Gaul led his men up the face of the rock. One after another they climbed, now resting a bare foot on a clump of grass, now clutching at a little prickly shrub. Up and up, they went, cautiously, silently, up and up, towards the dark frowning walls of the Capitol overhead.

But when their leader was within a yard or two off the top, there broke out a sound that sent a thrill of horror through them all. It began with the same *honk-honk honk* they had heard in the morning, and the flapping of a goose's wing.

In a moment the other geese were awake, and joined in the chorus, cackling and flapping their wings. At the outcry, the Roman sentries started up and came rushing to the spot. The first of them, a man named Manlius, got to the ramparts just in time to see the head of the Gallic leader appearing above the wall. He gave him a push that sent him rolling down the hill again. Then the other Romans came rushing up, and it was very easy work for them to hurl the Gauls down the steep rock, on which they could scarcely get a foothold. Down they went poor wretches everyone of them, and were all battered and crushed to death, as they fell from the rock to rock, down the steep hill.

The Romans were so pleased with Manlius that each man gave him a day's allowance of food, although they had little enough for themselves. And I have no doubt that the geese got an extra good dinner too, as a reward for saving the city, and that the poor hungry Romans were more glad than ever that they had not made a goose pie of the sacred geese.

Adapted from "Books for the Banns."

Composition Let the boys give the story in their own words, and also, as later exercise, let them relate other stories of services rendered by animals to men. King Nala and the Goose may also be referred to.

Grammar Give the boys simple exercises in direct and indirect narration. Let one boy tell the story, or part of it in his own words, and then let another boy describe what the first has said and done.

Note A History of Rome may be taken from the school library and pictures of Rome shewn to the boys. Peter Parley's Tales of Greece and Rome, and other books dealing with Rome that happen to be in the library may be referred to, and the boys, especially the more intelligent ones, encouraged to read a little for themselves about Rome.

Lesson 53

Conversation It may be explained that the poet's mother died while he was still a child, and that in the poem, his childish recollections of his mother and of her tender love for him are narrated. The poet speaks as if he were sitting before the portrait and addressing it. Let a picture be brought into class and used to illustrate the lesson.

HIS MOTHER'S PORTRAIT

Oh that those lips had language ! Life has pass'd
 With me but roughly | since I heard thee last
 Those lips are thine, thy own sweet smile I see,
 The same | that oft in childhood solaced me ,
 Voice only fails, else how distinct they say,
 "Grieve not, my child, chase all thy fears away !"

My mother ! when I learned that thou wast dead,
Say, wast thou conscious of the tears I shed ?
Hovei'd thy spirit o'er thy sorrowing son,
Wretch even then, life's journey just begun !
Perhaps thou gavest me, though unfelt, a kiss ,
Perhaps a tear, if souls can weep in bliss
Ah, that maternal smile !—it answers—Yes.
I heard the bell toll'd | on thy burial day,
I saw the hearse | that bore thee slow away,
And, turning from my nursery window, drew
A long, long sigh, and wept a last adieu.

Where once we dwelt | our name is heard no more,
Children | not thine | have trod my nursery floor ,
And where the gardener Robin, day by day,
Drew me to school | along the public way,
Delighted with my bauble coach, and wrapped
In scarlet mantle warm, and velvet capp'd.
'Tis now become a history | little known,
That once | we call'd the pastoral house our own.

The nightly visits to my chamber made,
That thou might'st know me safe | and warmly laid,
The morning bounties | ere I left my home,
The biscuit, or confectionary plum ;
The fragrant waters | on my cheek bestow'd
By thy own hand, till fresh they shone and glow'd ;
All this, and more endearing still than all,
Thy constant flow of love that knew no fall,

And this | still legible in memory's page,
 And still to be so | to my latest age,
 Adds joy to duty, makes me glad to pay
 Such honours to thee | as my numbers may ;
 Perhaps a frail memorial, but sincere ;
 Not scorned in heaven, though little noticed here

Could time, his flight reversed, restore the hours,
 When, playing with thy vesture's tissued flowers,
 The violet, the pink, the jessamine,
 I pricked them into paper with a pin,
 And thou wast happier than myself, the while
 Wouldst softly speak, and stroke my head and smile.
 Could those few pleasant days again appear,
 Might one wish bring them, would I wish them here ?

William Couper

Composition The boys may be told to describe in their own words the poet's early days.

Grammar The whole piece may be turned into the indirect form as an exercise.

Note See that *no* is sounded as a monosyllable and not as *die*. Boys are apt to make one syllable of *no more*, and to pronounce it *n'more*, this should be guarded against and the vowel in *no* given its full value and sounded long.



Lesson 54.

Conversation. The teacher may tell the boys something about his Majesty, King George the Fifth, Emperor of India. And they may talk about him and about any other kings they have heard of. Most of the boys will know something about King Edward the Seventh, and about Queen Victoria. They should also be got to talk about great Hindu and Mahomedan kings and Emperors.

KING GEORGE THE FIFTH, EMPEROR OF INDIA.

Whose portrait is this ?

It is a portrait of King George the Fifth, Emperor of India.

King George the Fifth is the son of King Edward the Seventh, and the grandson of Queen Victoria.

You know that in the year 1910 King Edward died. It was a time of great grief for all his subjects, for King Edward was greatly beloved by all his people, high and low, rich and poor alike. He was kind and sympathetic to all, and so great a lover of peace that he was known as Edward the Peacemaker.

When King Edward came to the throne, in the year 1901, he declared to all the world that he would try, in all things, to follow in the footsteps of his mother, Queen Victoria, the greatest and best of English Queens.

Queen Victoria, as you know, reigned from 1837 to 1901, and her reign will always be looked upon as one of the greatest and best in English history. For not only did she rule with great wisdom and success, but she did

what was even more, she set her subjects the example of a good and pure and noble life. And so we speak of her, and shall always speak of her, as Victoria the Good. And King Edward was true to his word and followed her example, in ruling well, and in caring for the interests of his subjects beyond all things, and in working, till the day of his death, for their happiness and welfare.

And one of the ways, in which both Victoria the Good and Edward the Peacemaker strove for the welfare of their subjects, was in the manner in which they educated their own children. For they knew that no man who is not well trained and educated is fit to rule over others, and that no man who has not learned to obey is fit to command.

Let me tell you a little about the way in which King George the Fifth, our present Emperor was educated

From his childhood he was trained in habits of obedience. He was not allowed to have his own way, as we too often see is the case with the children of rich men, and even of poor men too, sometimes. He was taught to live a simple life, not indulging in luxuries, but eating simple food and taking active exercise, walking, running, riding on horse-back, and playing all kinds of games with other children.

When he reached the age of twelve, his father, King Edward, determined to have him trained as an officer in the Royal Navy. So he was sent to the training ship *Britannia*, where a number of other boys of the same age were being educated as officers of the Royal Navy.

On the *Britannia* he had to do exactly the same lessons

and to perform the same drills and exercises as all the other boys. Though he was the King's son he had to obey his superior officers in all things, promptly and without hesitation. And thus he not only learned how to become a naval officer, but he also learned the very valuable lessons of obedience, discipline, and submission to authority, without which we can none of us hope to be fit to take a high position in the world.

After completing his course of naval training and passing his examinations, the King went on several voyages, first, as an ordinary officer of a ship, obeying all the orders of his superior officers and performing the regular duties of a naval officer. Later on, when he became Prince of Wales, that is heir to the throne of England, he went on a voyage to Canada, Australia, South Africa, and you know how he visited India at the end of the year 1905. So the King is a great traveller, and has seen, with his own eyes, all parts of the great Empire over which he now rules.

You know that Queen Victoria had a special affection for India and how she used to devote much time, in her old age, to the study of Hindustani, so that she might be able to understand the language of at least a great number of her Indian subjects. And you know, too, how King Edward, when Prince of Wales, visited India, in the year 1876, and how he always took the deepest interest in the welfare of his Indian subjects.

And our present King, we know, feels the deepest sympathy and affection for the people of India. When he

returned to England, in the year 1906, after his visit to India, he sent a very special message of affection and sympathy to the people of India, and as a further proof of his love for this country, he has made a special visit to India in order to be crowned in the midst of his Indian subjects.

Let us all pray that our beloved Emperor, King George, may long be spared to rule over us, in peace and prosperity.

GOD SAVE THE KING.

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FIFTH STANDARD
ENGLISH READER

For Classes Learning English

BY THE DIRECT METHOD

*Containing a year's work for Class VI (Standard V)
as prescribed in the new Syllabus of Studies
issued by the Government of Bengal*

BY
LLEWELYN TIPPING, M.A. (Cantab)
INDIAN EDUCATIONAL SERVICE

श्रीमती गे.ए. लता देवि पुस्तकालय
रतनगढ़ (राजस्थान)

MACMILLAN AND CO, LIMITED
CALCUTTA, BOMBAY AND LONDON

1914

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P R E F A C E

It is assumed that boys using this Reader have already had some teaching in English by the Direct Method. If, however, the boys have not been taught according to the Direct Method in the lower classes, it will be as well if the teacher, before beginning this Reader, takes the boys through my First Book of English. The work, except for a little Dictation, should be entirely oral, but it should be very thorough, so as to ensure that the boys gain some power to express themselves in English, at any rate, in a very simple way.

Method of using the Reader

The keynote of the Direct Method of Language teaching is, first the EAR then the EYE.

The ordinary method is just the reverse. The teacher tells a boy to begin, and he opens his book and reads. When he has done, the teacher explains the meaning of what he has read, often telling the boys what they should find out for themselves in the Dictionary.

This method is likely to continue popular with lazy and unenterprising teachers, for it saves a good deal of trouble and requires very little preparation.

But if the Direct Method is to be put into practice, this mode of teaching must be definitely abandoned, and the work conducted on an altogether different system.

In order to make the way a little clearer for those teachers who have had little or no experience in using the Direct Method, I would like to suggest a few simple rules that will, I think, be of some practical help

Rule 1 The boys should not be allowed to read anything till they have already heard it

In order to put this rule into practice the teacher must, himself, go through the reading lesson with the class, before he allows anyone to read, or even to open his book. And it follows that the teacher must acquaint himself thoroughly with the lesson before he comes into class. If a teacher does not take the trouble to do so much, he can never hope for success.

Most of the lessons in this Reader are simple stories in prose and, in my opinion, the best plan is for the teacher to tell the story, or, as much of it as is convenient, to the class in his own words. This may be done more than once if, on putting questions to the boys, it appears that they have not grasped it fully.

It will be found, in practice, that, as a rule, there is no time for reading the first or even the second day on which a new lesson is taken, the whole time being taken up in telling the boys the story and in asking them questions.

Rule 2 The boys should not be allowed to read anything till they have talked about it.

This rule may appear a good deal more difficult to put into practice than Rule 1. And I think it is so.

PREFACE

If the boys have already had two years of training by the Direct Method, the difficulty will be comparatively small. But, in any case, to put the rule into practice, will call for the exercise of much ingenuity, and resource, and energy too, on the part of the teacher. But the difficulties are by no means insuperable, and the work is so interesting, and its results so immeasurably superior to those attained under the old method, that I think a teacher, who has once given it a fair trial, will never wish to return to the old way.

No hard and fast rules can be laid down for teaching the boys to express themselves in English. I would, however, venture to suggest that a conversation lesson, *may be very usefully and very profitably carried on, on the following lines —*

*Method —*1. Let the teacher ask a few simple questions on the story he has just told the boys.

ii. Let one of the brighter boys be called out, and let him put similar questions to the boys on one bench. He will thus ask five or six questions. Then let another boy come out and question another bench and so on.

iii. Let a boy come out and the boys on one bench each put him a question about the story they have heard, then another bench, and so on.

iv. Let a boy tell the story, or part of it, in his own words.

In actual teaching, I speak from experience, various difficulties will arise. And these the teacher must be prepared to meet.

Difficulties — He will find that boys have a difficulty in framing questions

Sometimes their questions are incorrectly put. Sometimes they ask stupid or useless questions. Sometimes the boys will just copy one another, and there will be no variety.

To meet all this, constant vigilance and much ingenuity is required.

The teacher must always be on the watch to correct, to guide, and to suggest. He must correct, or better, get the class to correct mistakes, when the wrong form of question is used.

He must be ready to suggest fresh subjects and ideas for questions.

He must refuse to accept questions that are a mere repetition of what has already been asked.

And all the while, he must never forget that the object of his teaching is, not to instruct the boys in the meaning of words, or to acquaint them with certain facts, but to give them power to express their thoughts in English.

Any mere repetition of the words of the book should, therefore, be at once discouraged, and an inferior answer, in the boy's own words, accepted in preference.

Answering. — With regard to the answering, there is a danger, especially when things are new to the boys, that there will be a long hesitation on the part of the boy whose turn it is to answer. The teacher must be on the look out for this. A reasonable time should be allowed, but

no more, then let the question go on to the next boy, or refer it to the whole bench, or to the whole class. The class should be kept alive and every boy in it feel that he may have to answer the question.

It is a good thing to call on the boys who can answer a question to stand up, or to put up their hands. The teacher will then get a good idea which boys are following and understanding what is going on.

Remember always that it is better to get the answer from the boys themselves, even if only by degrees, than to supply it for them.

When the Conversation Lesson is in really good working order the voice of the teacher should be seldom heard. The boys should do nearly all the questioning as well as the answering.

The teacher should simply guide and direct, the boys should do the rest of the work.

Reading—After the lesson has been gone through orally, as explained above, the Reading Lesson should be taken. One day, or even two, should be given to oral work and then a day to reading.

The Sixth Class in most schools is a large one. It will be found difficult to give each boy more than one turn during the hour. But great care should be taken that each boy gets at least one turn, and that sometimes the backward boys get two turns.

It is scarcely necessary to remind teachers that boys should be made to stand erect when reading, and to hold their books in a proper position, not too low down,

so that they have to stoop, not too high up, so that the sound is checked by the book in front of the mouth

The great things to aim at in reading are —

- i. Clear articulation
- ii. Correct pronunciation
- iii. Expression

i. *To articulate* clearly it is necessary to open the mouth properly. The teacher must therefore watch boys as they read. He must check the habit of reading with the teeth half closed, which is too common. And he must see that the boys do not read too fast.

ii. *Correct pronunciation* cannot be taught by a teacher who does not, himself, pronounce correctly. The teacher must therefore be very careful of his own pronunciation. When in doubt, he should refer to a good pronouncing dictionary, or, better still, consult some one whose pronunciation is more correct than his own.

In order to teach pronunciation well it is a good thing to be able to analyse sounds, and understand clearly the organs that are used in uttering them. In other words, a little knowledge of Phonetics is of the greatest use to a teacher. A simple demonstration of the physiology of a difficult sound will frequently put the pupil on the right road to correct pronunciation, when other methods have failed.

I would recommend, therefore, that every teacher of English should devote a little of his spare time to the study of some book on English sounds. Every school library should possess such a book.

It is perhaps worth while, in this connection, to draw attention to the admirable arrangement of the letters of the alphabet in phonetic groups that exists both in Bengali and in Hindi. These groups are known to every child and are a valuable storehouse from which to draw illustrations.

It is impossible to give in any small compass rules for the pronunciation of English. But the rule that Dr. E. A. Abbot used to give his boys at the City of London School, "*articulate your consonants*," is one that may, with advantage, be given by Indian teachers to their pupils every day of their lives.

If pupils are taught to articulate their consonants, and particularly, to articulate their final consonants, a great deal of bad and slovenly pronunciation will vanish from our schools.

III *Expression.*

This again is not easy to teach.

One of the great foes we have to contend with is the monotone. Boys are nearly always allowed to read the vernacular too fast, and absolutely without expression. And they usually read English in the same lifeless manner.

In order to give boys some help to overcome this fault, I have had the natural pauses marked throughout the Reader. I do not wish it to be understood that these pauses are to be observed with absolute fidelity, but I am sure that, if they are followed, they will serve as a guide to a more natural and expressive style of reading.

I would say, in conclusion, in regard to reading, and also in regard to recitation —

1. Follow the pauses.
- 11 Cultivate a natural conversational tone.

Writing.—Great care should be taken that all writing shown up is neatly and well done. The homework given should be little in quantity, but a high standard of writing should be insisted on

Copy-book writing should be practised, and also *transcription* from the blackboard

Dictation—This should be given from the lessons already done in class

The words may, of course, be varied a little. But it should as a rule consist of similar words. In this exercise good handwriting should be considered of the first importance. Therefore dictation should be given slowly, and only a little at a time.

Grammar—This should be taught in connection with the reading lessons as indicated in the footnotes. The aim should be to give the boys a real grasp of the grammar underlying the use of words. They should not be burdened with many rules and definitions

Translation.—A few simple sentences should be translated from English

Neat writing and accuracy of expression should be insisted on.

When translating from the vernacular very simple passages should be given at first and very little at a time.

Acting.—A large number of pieces in the Reader are in dialogue form. It will add greatly to the interest and reality of the work if the boys are allowed to act these, when they know them thoroughly. There is nothing that gives the boys so thorough a grasp of the meaning of a story as to act it, and it is, at the same time, a very pleasant variation of the ordinary routine of school-work.

These dialogues should also assist the boys to talk about the subject in hand. They are not intended to exhaust the subject, but rather to suggest ideas and ways of eliciting fresh ideas from the boys.

LE T

NOTE.—This reader is intended not only as a book to give practice in reading, but also to furnish materials for conversation. The conversations need by no means be limited to the matter given in the reading lessons.

If the boys get on well with their English, and are able to make use of most of the words contained in the reader—not merely to know the meanings of the words, but to use the words in ordinary conversation—there is no reason why they should not go on to some other book.

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FIFTH STANDARD ENGLISH READER

Lesson 1

Conversation About the School-room If the boys have already been working for two years according to the Direct Method it will be very easy to get up a conversation about the room they are working in, and their immediate surroundings. This first lesson should be in the nature of a revision of what has gone before. As directed in the preface, let one boy be brought out to question the rest, bench by bench. As there are usually 5 or 6 boys on a bench, each boy will ask 5 or 6 questions and then give place to another boy, or the boys on a bench may each ask him a question and so on.

THE SCHOOL ROOM.

Deben Naïen, will you please tell me something about this room?

Naïen I shall be very glad to tell you something about the room. But, what shall I tell you about first?

D Please | tell me something | about the shape of the room.

N Very well. This room is oblong in shape. It is about twenty-four feet long | and eighteen feet broad | and fourteen feet high.

D. Yes, I think that is nearly right. Have you ever measured the room ?

N. No, I have never measured it. But | if you will get me a tape | I will measure it | now.

D Never mind about the tape. I think you are nearly right. Tell me some more | about the room.

N. If you look round, you will see | that there are four windows | and three doors | in the room | and twelve benches | and twelve desks | and a desk | and a stool | for our teacher.

D Can you see anything else | in the room ?

N Yes. I see two maps | on the wall | and a black-board | near the wall.

D. What is that | on the blackboard ?

N. That | is a duster | for cleaning the board | and there is also a piece of chalk | on the teacher's desk | for writing on the board.

D Can you see anything else | on the teacher's desk ?

N. Yes. I see the register | and several other books.

D What | is the register for ?

N. I think you know | what it is for. But I will tell you. In the register | the names of all the boys in the

class | are written, and every morning | the teacher | reads out the names of all the boys Those who are present | answer, 'Present, Sir,' when their names are called | and the teacher puts the letter *p* | opposite to their names

D What does the teacher do | if any boy is absent ?

N He puts a mark | opposite to his name | to show | that he is absent.

D And if boys are late | what does he do ?

N He puts another kind of mark.

D Yes, I understand. Are many boys late ?

N No, most of the boys come in time, because they know | that if they are late | they will be kept in

D Thank you, I think I understand But tell me, have you ever been late | this month ?

N No, I have not been late once | this month But last month, I am sorry to say, I was late twice

D Well, I hope you will not be late again.

N I hope so | too. I always try my best | to come in good time

Our teacher often tells us | that if we wish to succeed in life | the first lesson we must learn | is to be always in time He says, if we are not punctual, those who are punctual | will take our places | and we can never hope for success One day | he told us a story about being punctual

D What was the story ?

N. I don't think I have time | to tell you the story |
to-day | but | I will tell it to you | to-morrow.

D There is the bell We must leave off now,

Grammar Practise the boys in dividing sentences up into Subject and Predicate

Diction Give a few sentences from the Lesson

Composition Let the boys write a few sentences descriptive of their Class room These sentences should not be accepted if they are mere reproductions of the words of the book

Hints This lesson should be spread over two or three days
Let the boys question one another about anything that can be seen in the room. There is no need to limit them to the words given in the book

The teacher should watch carefully that questions are put in the proper form. Boys who have been brought up on the Direct Method should not make such mistakes, but other boys are very apt to say, 'What it is?' instead of 'What is it?' 'How it can?' instead of 'How can it?' and so on

Let the reading be done according to the pauses marked
Also teach the boys to pause at a *comma*, and to pause longer at a *full-stop*

Lesson 2

Conversation On the same method as in Lesson I. The boys should *hear* all that is in the reading lesson before they *read* it

PUNCTUALITY

Deben. I remember, yesterday | you promised to tell me a story | about punctuality,

Naren. What did I say ?

D. You said | your teacher told you a story | about being punctual | and you promised to tell me the story

N Yes, I remember I will tell it you now

D Thank you.

N Our teacher said, "There was once a boy | called Siva Kanta He was not a bad boy | but he had one very bad habit "

D I wonder | if that was Siva Kanta | in the Seventh Class

N I don't think so. I believe it was another boy

D Well, never mind that Please go on with your story.

N. This Siva Kanta | was always late for everything, and this bad habit | used to get him into all kinds of trouble

D What trouble | did it get him into ?

N. If you will listen, I will tell you This boy, Siva Kanta, was very often late for school, and his teacher | used to get very angry with him | and keep him in | when the other boys went home. But even this | did not cure him of his bad habit

To encourage the boys | to come to school in time | the Head Master offered a prize | to the class that had the best attendance.

D What | was the prize ?

N The prize was a flag, the Union Jack. And

the class that had the best attendance | was allowed
to have the flag | in the class-room | for the whole
month

D That | is what is done in our school, and we are
all very eager to win the flag

N Tell me some more | about the attendance prize |
at your school

D At the end of the month, all the classes are drawn
up, in dull order, in the playground, and the Head Master |
calls out the name of the class | that has won the prize,
and the head boy of the class comes up | and takes the flag
Then we all give three cheers | for the class that has won
the prize | and three cheers | for our Head Master and
three cheers for our teachers. Then we go back to our
class-rooms, and the flag is hung up | in the room of the
class that has won it

N I believe | that | is what was done | in Siva
Kanta's school I know that the Fifth Class had won the
flag | several times, and the First Class had won it | once
or twice, and so had some of the other classes But the
Seventh Class | had never won the flag Two or three
times | they had nearly won it, but Siva Kanta was late
several times, and so they lost it | through his fault At
last, the boys of the Seventh Class said, "This month |
we *must* win the flag" So they called Siva Kanta |
and they said to him, "Now, Siva Kant, this month |
the Seventh Class *must* win the flag, so you must
come in time | every day this month | and never be late
once"

So Siva Kanta promised | and said, "I will try very hard | to be in time every day. I will get my breakfast early | and take care | to start for school in good time"

So the month began | and Siva Kanta was in time | day after day. The other boys of the class | used to remind him every evening. And sometimes | they sent a boy in the morning | to see if Siva Kanta had started for school. And in this way | they managed to get him to school | in time | for nearly a month. But one day, when the teacher read the register | and called out the name of Siva Kanta, there was no reply. "Where is Siva Kanta? Does anyone know?" said the teacher. Then a little boy | called Hari Datta | got up | and said, "I went to Siva Kanta's house this morning, to see if he was ready | to come to school"

"Well," said the teacher, "and was he ready?"

"Yes, Sir," said Hari Datta, "he was quite ready | to come to school"

"Then, *why* did he not come to school | with you?"

"Please Sir," said Hari Datta, "I had to go to a shop | to buy a pencil | and I thought Siva Kanta would be at school | before me. But when I got to school | and looked round, there was no Siva Kanta | to be seen. I don't know where he is, Sir, I think he must be loitering on the road"

"Well," said the teacher, "I must mark him late"

So Siva Kanta was marked late, and after a few minutes, when the lesson had begun, Siva Kanta came into the class, all out of breath, and looking much ashamed of himself

"Siva Kanta, *why* are you late?" said the teacher

"I don't know, Sir," said Siva Kanta, hanging down his head

"Did not Hari Datta come to your house | to bring you to school?" said the teacher

"Yes, Sir," said Siva Kanta

"Then, *why* did you not come with him?"

"He went into a shop | to buy a pencil."

"Yes, and what did *you* do?"

"I saw some boys playing marbles | and I followed them | round the corner."

"And I suppose you stood watching them | till it was past school time?"

"Yes, Sir, I forgot all about school. And when I remembered, at last, I began to run | as hard as I could. But it was too late."

"Yes, Siva Kanta," said the teacher, "it is true; and I am afraid | your class will lose the flag | after all, though they have tried so hard to win it | this month."

When Siva Kanta heard this | he was more ashamed than ever.

After school | Siva Kanta was kept in | and felt very miserable.



Next day, all the boys were called into the playground | and the Head Master announced | that the flag had been won by the Fifth Class 'once more, and that the Seventh Class had lost it | by one mark only

Then all the boys of the Seventh Class | looked
at Siva Kanta | and he hung down his head | in
shame

After school, when the boys went out to play football,
Siva Kanta went | too But the boys of his class | would
not play with him.

They said, "No, we don't wish to have anything to do
with you. You have lost the prize for us We tried
our best to get it | and nobody was late but you. You
can go and play by yourself, we do not want you" |
Then Siva Kanta was more ashamed than ever | and went
away home, all alone, feeling very sad

D. I think it served him right.

N Yes I think so, too

D. Did Siva Kanta become more punctual ?

N Yes. Our teacher says | it was a good lesson for
him He never forgot it, and now he tries his best | to
come to school in time | every day

Grammar Continue the lesson on Subject and Predicate

Dictation A few sentences from the Lesson

Composition The boys should write a few sentences in reply to
the teacher's questions on the Lesson

Translation One or two simple sentences from the Lesson may be
translated into the vernacular

Hints Teach the boys to count one silently, after a *comma*, two
after a *semicolon*, and three, after a *full-stop* The pause
after the perpendicular lines should be the same as after a
comma

Lesson 3

Conversation Let the boys talk about the lesson and also about their own childhood

CHILDHOOD.

There was a time | when I was very small,
When my whole frame | was but a cubit's height ,
But yet | I thought myself | both strong | and tall,
And all my days were spent | in pure delight

I sported | in my tender mother's arms,
And rode a horseback | on my father's knee ,
For then | were sorrow, sadness | and alarms,
And gold and greed | alike unknown to me

I saw the moon | behind the mountain fade,
And thought, "O, were I on that mountain | there,
I could find out | of what the moon is made,
Find out how large it is, how round | and fair !"

Wondering, I saw God's sun, through western skies,
Sink | in a sea of gold | at night
And yet | upon the morrow | early rise,
And paint the eastern sky | with crimson light !

And thought of God | the gracious, heavenly father,
Who made me, and the lovely sun | on high,
And all those pearls of heaven | thick-strung together,
Dropped, clustering | from His hand | o'er all the sky

With childish reverence, my young lips did say
 The prayer | my pious mother taught to me
 "O, gentle God ! O, let me strive alway
 Still to be wise, and good, and follow thee !"

Grammar A lesson may be given on *number* in nouns and pronouns

Composition The boys may be taught how to give the sense of the poem, a verse at a time, in their own words

Dictation and translation As before

Hints Let the reading be done according to the pauses. Great care must be taken that the reading of verse does not get into the monotonous drone that is so common. The final consonants *e* *g* the *t* in *spent*, *delight*, the *d* in *gold*, *grieved* should be very distinctly sounded

The interjection *O* is very often mispronounced by Indian boys. It should not have the aspirate sound *oh-k*, nor should it be sounded *an*, but given its true double vowel sound, *o-oo*. *O'er* is to be pronounced in one syllable as *ore*.

Lesson 4

Conversation The teacher should first tell the story in the indirect form. The boys will soon get hold of it, and the conversation may be carried on as indicated in the preface.

HALF THE PROFIT.

A Nobleman and his friend are sitting | talking | in a room. Near them | stands a Chaprassie. Outside, at the gate, a Porter, or Daiwan, is walking up and down.

Nobleman Is everything ready | for the feast ?

Friend. Yes We have got fruit | and flowers | and vegetables | and sweetmeats of all kinds, but I have not been able to get any fish

N How is that ?

P. All the fishermen say | that the sea is very rough | and they cannot catch any fish | until the weather is less stormy

N I am very sorry to hear that ~ My guests will be very much disappointed | if there is no fish, and the feast will be quite spoiled, and I shall feel disgraced To-morrow is my daughter's wedding day | and the feast must be as good as we can make it We *must* get some fish | somehow or other

F Well, I will try my best, but I fear there is little hope of getting any fish | by to-morrow

(Outside)

The porter is walking up and down | when a fisherman comes up | carrying a very fine fish He is going into the palace | when the porter stops him

Porter Halt ! Who are you ?

Fisherman I am a poor fisherman

P. What do you want ?

P I have caught this fine fish and I wish to sell it | to your master

P Well, you cannot go in We don't want any fish | to-day

P But look | what a fine fish it is I know your
master will want to buy it | when he sees it.



P No, I tell you You cannot go in

F Oh, please Sir, let me go in.

P No ! Be off | at once

F O, Sir, have mercy I must sell my fish. I
have got no food in my house, and unless I sell my fish,
my wife and children will have nothing to eat | to day.

P Well, I am a merciful man I will be kind-hearted | and let you in

F O, thank you Sir. May God reward you for your kindness

P Stop a minute I was going to say, "But, if I let you in, you must give me half of what you get for the fish"

F Very well Sir, I will give you one anna | when I come back.

P No, that will not do One half of what you get, ' or off you go

F Very well, two annas, my lord

P Nonsense! Be off! I will have no more to say to you

F Very well It shall be as your honour pleases. Let me in | and you shall have half of what I get for the fish

(The Porter lets him in | and the Fisherman enters the Nobleman's room).

Nobleman Who is that?

Chapman Please, your honour, it is a fisherman He has brought a fish | to sell

N. Bring him here

(The fisherman comes forward, kneels before the Nobleman, and places the fish at his feet.)

N. *(To his friend)* Look, he has brought us | just what we want

F. Yes, it is a very fine fish

N. Well fisherman, you have come | just at the right time How much do you want | for that fish ?

F Not a single pice Twenty lashes on my bare back | is the price of this fish

N. (*To his friend*) The man must be mad (*To the fisherman*). What did you say ?



F I want to sell this fish

N Well, how much do you want for it ? You need not be afraid, I will give you a good price for it

F Twenty lashes on my bare back | is the price of the fish

N Nonsense You have brought us | just what we want Why should I beat you ?

F I will *not* take money Twenty lashes | on my bare back | is the price of the fish.

N This is very strange. I do not understand it But we *must* have the fish, so let us give him the price | that he asks. (*To the fisherman*) Well, my man, I do not understand this | at all. But we *must* have the fish | so give it to me | and I will pay you the price you ask. (*To the Chaprassie*) Chaprassie !

Chaprassie My Lord !

N. Give this man twenty lashes | on his bare back, but see that you beat him very gently.

C. Very well, my Lord (*The Chaprassie goes out | and gets a stick. Then he pulls off the fisherman's coat | and begins to beat him, counting the strokes.*) One- | two- | three- | four- | five- | six- | seven- | eight- | nine- | ten ..

F. Stop | stop ! (*The Chaprassie stops*) I have a partner in this business, and it is only fair | that he should have *his* share.

N. (*astonished*) What | are there two such fools in the world ? Where is your partner ?

F. He is just outside

N. Who is he ?

F He is your Lordship's porter When I wanted to come in | to sell my fish | he refused to let me pass | till I promised to give him | half of what I got for my fish.

N The villain ! Chaprassie ! | bring the porter

here | at once. (*The Chaprassie goes out | and brings in the Porter*)

N. (*To the Porter*) Did you make this fisherman promise | to give you half of what he got for his fish?

P. (*much ashamed*) Yes, my Lord.

N. Very well, you shall have it. (*To the Chaprassie*) Take off his coat | and give him ten lashes | on his bare back, and mind you lay them on | as hard as you can. And then | dismiss him from my service

The Chaprassie strips off the porter's "pagri" and his belt | and then takes off his coat | and, making him kneel down, beats him, counting the strokes) One- | two- | three- | four- | five- | six- | seven- | eight- | nine- | ten. Be off ! You are dismissed !

N. Fisherman, come here I have paid you your price | for the fish Now | I will give you a reward. Take this gold chain | and give it to your wife. And whenever you wish to sell your fish | bring them to my house.

(*The fisherman bows humbly | and goes off*)

Grammar. Continue the lesson on *number* and extend it to verbs also

Dictation and Translation As before

Composition This should always be practised orally Some of the questions that have been used during the conversation will suggest subjects for composition They should be simple and not demand long answers,

Hints. This lesson should take several days. In reading it the boys should, of course, take different parts, as they will later on when they act it.

In as hard as you can, note that the accent must be on *hard*, not on *us*.

Lesson 5.

Conversation About Cleanliness

CLEANLINESS

Ganga. Why was your teacher angry | this morn-
ing, Deben ?

Deben. Because some of the boys came into the
class | with dirty hands | and dirty clothes.

G What did your teacher say to you ?

D First of all | he sent two boys home | to change
their clothes | and wash their hands, then he spoke
to us all | about being neat and clean.

G What did he tell you ?

D I cannot remember all that he told us.

G Well, please tell me | as much as you can.

D Very well, I will try to tell you | all I
can remember. He said | we must all take care to
keep our bodies clean, because a pure soul | cannot
live in an impure body, and that if our bodies are
dirty | and our clothes soiled | and untidy, our souls
will also become soiled | and stained, for the soul is
fashioned | by the body it lives in.

G. That is very interesting I have never thought of that before. I will try to remember | always | what you have told me But please go on, I should like to hear some more

D. Then he said | that our characters are made up of our daily habits, and that, if we are dirty and untidy in our habits, our characters will also be shaped by these habits. Instead of being careful, honest, and industrious, we shall gradually become careless, lazy, and dishonourable. For the dirtiness and untidiness | in which we daily live | will degrade our characters | and pollute them. He said, too, that those who are dirty and untidy in their habits, gradually lose all self-respect, and that if we lose self-respect, we soon lose the respect of others. He who does not respect himself, and show his self-respect, by taking care of his body, and his outward appearance, will find that others, too, think that he is not worthy of respect.

G. Yes, I believe that is true, though I never heard anyone say so before. But did he mean that we are to wear grand clothes? That would be difficult, for some of us are very poor.

D. No, he did not mean that. He said that self-respect may be shown | in the appearance of even the poorest, for even the poorest | can keep their bodies | and their clothes | neat and clean.

G. And did he say anything about health?

D. Yes, he said that cleanliness | is the best means

of keeping our bodies strong and well, that health soon deserts a body that is foul and duty.

G. I suppose that is why we are taught, from our childhood, to wash ourselves carefully | every day.

D. Yes, that is the reason. And he said that is the reason | why our religion teaches us | to make our bodies pure and clean | before we engage, in religious worship; for the soul that worships God | should be pure, and the house in which the soul lives, I mean the body, should be pure also, otherwise, a man is not fit to come into the presence of God.

G. I will remember this, and when | I take my bath each morning, I will call to mind | what you have told me | to-day.

Grammar The use of the *1st*, *2nd* and *3rd persons* may be explained and illustrated

Dictation, Translation and Composition As before

Hints The teacher should not only see that the lesson is read but also that it is acted upon by the boys. Dirty and untidy boys should be reprimanded and punished, if necessary. Keep a continual watch on the *final consonant*.

Lesson 6.

Conversation A good many questions can be asked about the wind

THE WIND.

Who has seen the wind ?
 Neither I | nor you ;
 But when the leaves hang trembling,
 The wind is passing through.

Who has seen the wind ?
 Neither you | nor I ,
 But when the trees hang down their heads,
 The wind is passing by.

Christina Rossetti.

Grammar. Continue the lesson on the *three persons*

Composition If possible, the boys should give some of the results of their own observation of the wind and its effects

Hints Let the pauses be followed in reading *Wind* must get its final consonant every time.

Lesson 7.

Conversation About the story The boys should be encouraged to tell any other village stories they know

THE ROGUE.

*(Translated from the late Rev. Ferdinand Hahn's
 Collection of Oiaon Tales)*

Once upon a time | there lived an old married couple | who had no children So they made up their minds | to keep a hen, and soon they had a number of chickens

Presently | the old man began to feel a longing | to eat a chicken, but his wife would not allow him to have any. So he determined to play a trick upon her, and said to her | one day, "Let us keep an owl

The old woman said, "Where have you seen one, old man?"

"I have seen one in the mohua tree," said the old man; "she sits inside the hollow trunk. We will give her something to eat | in the morning, won't we, my dear?"

"What shall we give her?" asked the old woman.

"We had better give her a chicken to eat," said the old man.

Then they went to bed, and in the morning | the old man got up | and killed a chicken, plucked it, and gave it to his wife, and said, "Roast it well, and bring it to the mohua tree, and put it into the hole | in the trunk. Meanwhile | I will go off to the field | and plough."

Then he ran off to the mohua tree, crept into the hollow of the trunk | and crouched down | inside.

When his wife had roasted the chicken nicely | she brought it to the mohua tree, poked it into the hole, and said, "There, owl, I have brought some meat for you."

The old man took the chicken, ate it up, and then crawled out | and went to the field to plough. When he came home | he said to his wife "Wife, you must

roast a chicken | every day | and bring it for the owl,
but you must *never* peep into the hole."

So a chicken was roasted every day | for the owl, till
they were all gone. But when the old woman brought
the last chicken | and put it into the hole, she said
angrily, "Take it, owl, and eat it up." And then | she
looked into the hole. When she saw her old man inside |
she was so angry | at the trick he had played her |
that she made up her mind | she would never live with
him | any more.

So she went home | and packed up her things
in a basket | and got ready to go back to her own
village. But when she tried to lift up the basket |
to put it on her head | she found that it was too
heavy | to raise up, so she went off | to find one of
her neighbours | to help her to put the basket on her
head.

In the meantime | her husband came home | and
found the basket. He lifted up the lid | and saw that
it was full of his wife's things | and guessed that she
had found out his trick | and was going to leave him.
So he unpacked the basket, hid all the things away,
and got into the basket himself, and fastened down
the lid.

Presently the old woman came back | with a
neighbour, and between them, they got the heavy
basket on to her head, and off she set | to her native
village.

When she got there | and opened the basket and

looked inside, what was her astonishment | to see her husband. "You are a rogue" she said, "I cannot get away from you, so we may as well go back home | together."

Grammar Revision

Hints Let the story be acted after it has been read and thoroughly understood

Lesson 8

Conversation About trying Any illustrative stories may be referred to.

TRY, TRY AGAIN

'Tis a lesson you should heed,
 Try, try again ;
 If at first you don't succeed,
 Try, try again ,
 Thus | your courage will appear ;
 For | if you will persevere,
 You will conquer, never fear ;
 Try, try again ,

Once or twice, though you should fail,
 Try, try again
 Till at last | you do prevail,
 Try, try again ,
 If we strive, 'tis no disgrace,
 Though we may not win the race ;
 What is best in such a case ;
 Try, try again

If you find your task is hard,
 Try, try again ;
 Time will bring you your reward ,
 Try, try again ;
 All that other men can do,
 Why | with patience, should not you ?
 Only keep this rule in view,
 Try, try again

Grammar A lesson on the division of sentences into *Subject* and *Predicate*

Dictation Poetry should not be dictated The substance may be given

Hints See that the pauses are observed and that the final consonants are sounded *a* in *face*, *grace*, should be given the double vowel sound something like *ayee*, *ayeece*, not the single vowel sound of *ies*

Lesson 9

Conversation About the lesson

THE DWARF AND THE GIANT.

Once upon a time | a Giant | and a Dwarf were friends | and always went about together They made a bargain | that they would never forsake each other So they started out, and before long | they met with two Saracens. The Dwarf, who was very brave, rushed at the Saracens | and dealt one of them a furious blow But the Dwarf's strength | was not equal to his courage | and the blow did his enemy but little

harm. But he, in return, lifted up his sword | and stuck off his Dwarf's arm.

He was now in a woful plight, but the Giant coming to his help, in a short time | left the two Saracens



dead | on the plain, and the Dwarf cut off his enemy's head | out of spite

Then they went on | in search of fresh adventures.

They had not gone very far | when they saw three robbers | carrying away a beautiful lady. The Dwarf was not quite so fierce | as at first, but | for all that | he struck the first blow | and in return | had his eye knocked out by one of the robbers. The Giant, however, soon came to his help, and would have killed all the robbers, had they not taken to flight.

They were both very joyful | at this victory, and the beautiful lady, out of gratitude, married the Giant.

They went on once more | and again | fell in with a body of wicked men | with whom they began to fight.

In this battle | the Giant was the first to begin, but the Dwarf was not far behind. Wherever the Giant went | all fell before him, but the Dwarf was nearly killed | more than once. At last | they won the victory | and the enemy fled in all directions. But not before the Dwarf had lost a leg. But the Giant was without a single wound.

The Giant was very pleased with his victories, and cried out to the Dwarf, "My little hero ! let us gain one victory more | and we shall have honour | for ever."

"No," said the Dwarf, who had | by this time | grown wiser, "no, I will fight no more, for I find | in every battle | that you get all the rewards, but all the blows fall upon me."

I think | we may learn from this | that it is better to associate with our equals | than with those

who are greatly our superiors | either in strength | or
in riches.

Grammar Continue the lesson on *Subject and Predicate*

Notes See that the boys know the story thoroughly before they
begin to read. It is a mistake to be in too great a hurry to
begin the reading.

See that the final *s* in *salutes, rewards* &c. is given the
sound of *z*.

This piece may be conveniently turned into a dialogue and
the boys allowed to play the two parts, in conversation.

The word *Sirreen* should be explained.

Lesson 10

Conversation About the story. The boys may be encouraged to
talk about any beggars they have seen, and also about the
funeral customs of their own people.

THE DISPUTE

*(Translated from the late Rev. Ferdinand
Hahn's Collection of Oiaon Tales)*

In a large town | there once lived an old married
couple. The old man used to go out | every day | into
the town | to beg, and brought back rice | and dal |
and other things | and gave them to his wife. And
she used to go out | to gather firewood | to cook their
food with. And they lived very happily together.

Now | in that town | there lived a great nobleman |
from whom the old man used to beg | every day.

And one day | the old woman said to her husband, "I should like very much | to taste a cake, so go | and beg some fine rice | and bring it to me "

"Very well," replied the old man, "I will go out | to day | and see if I can get some fine rice "

So he went | to the houses of some poor people, and they gave him dal, and millet, and coarse rice. But he couldn't get any fine rice. Then he went to the nobleman's house | and begged for fine rice. They gave him dal, but he wouldn't take it. Then they gave him millet, but he refused that. Then they gave him coarse rice, but he refused that too. At last | they gave him a handful of fine rice | and he went off home with it.

When his wife saw the fine rice | she was very pleased, and took it, and soon dried it | and ground it into flour. Then she made three little cakes | of the flour | and baked them, and said to herself, "I will eat two of them | and give one to my old man "

Presently her old man came home, and a dispute arose between them

"I must have two of the cakes," said the old woman, "because I baked them."

"No, I must have two of the cakes," said the old man, "because I brought the rice " And they grew very angry about it.

At last | they made a bargain | and said, "Let us both go to sleep, and whoever wakes up last | shall have two cakes."

So the old woman put away the cakes | and they both went to bed | In the morning they woke up | as usual, but neither of them wanted to get up first | for fear of losing the extra cake | The old man said to himself, "Let my old woman get up first | and then I shall have the two cakes"

But the old woman lay very still, thinking "He is sure to get up soon, and then I shall have the two cakes." And they both lay quite quiet | pretending to be asleep. And so it went on | for three days

But the nobleman missed the old man, who used to come to his house every day | to beg, and said, "Where is that old man | who used to come here | every day | to beg? I haven't seen him | for three days | What has happened to him?"

Then he sent his servants | to find out | what had become of the old man | They came to his house | and looked in | and saw the old man and his wife | lying on their mat, quite still, and apparently lifeless. And they said, "They must both be dead"

So they went back | and said to the nobleman, "The old beggar and his wife | are both dead. We found them | lying on the floor of their house" Then the nobleman said, "Go, and take down the thatch | and the rafters of their house | and make a funeral pyre | and burn their bodies"

So they went | and pulled off the roof, and took it away to the burning ghat, and made a pyre; and then the men fetched the old man and his wife, and

put them on the top of the pyre, and set light to the wood

But when the wood began to burn | and crackle, the old man and his wife both sprang up, and shouted out | together, "I will eat them both I will eat them both"

At this | the two men were terribly frightened, and run off to the nobleman, crying out, "The old man and his wife jumped up from the pyre | and shouted out, "I will eat them both. I will eat them both" And we were terribly frightened | and ran away | because they were going to eat us."

The nobleman was greatly astonished to hear this ; but, before he could ask any more questions, the old man and his wife appeared at the door, and told him the whole story The nobleman was very much amused at their story, and had pity on them, and took them into his house, where they lived happily | ever after.

Grammar Revision

Lesson 11.

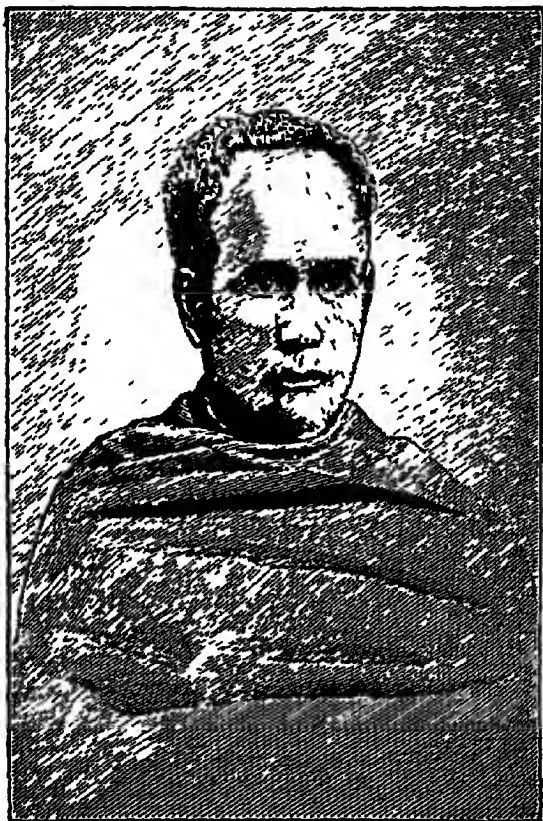
Conversation The boys may be able to tell other stories also about the Pandit

ISWAR CHANDRA VIDYASAGAR.

A lesson against false pride.

You have all heard of the great Pandit | Iswar Chandra Vidyasagar And you know | what a great

scholar he was, and how hard | he worked, and how
he won the respect of all men | by his vast learning,



and by his gentle and noble character,

We cannot all be great scholars | like Iswar Chandra ;

but we can all learn from him | lessons of industry | and perseverance. And I think | when we hear the following story, we may also learn a lesson | against false pride.

One day | Iswar Chandia was travelling | to his home | at Midnapur. At the same time | there happened to be a College student | going home for his holidays | from a College in Calcutta. The student appeared to think himself | greater than any one else | and would not deign to speak to the Pandit, who sat meekly by | and spoke not a word.

When they arrived at Midnapur | the student, who had a small bag, cried loudly for a coolie | to come and carry it. But no coolie came, for they were all busy | with the luggage of other travellers. So the Pandit, seeing the student in a difficulty, offered to carry his bag for him.

The student marched proudly off | and the great Pandit followed meekly | behind, carrying the bag. When they arrived at the student's house, which was not very far away, the student took the bag | and offered the Pandit four pice | for his services. The Pandit politely refused to take anything | and went on his way.

Next day | the student was greatly delighted | to receive an invitation to attend a party | given in honour of Pandit Iswar Chandia Vidyasagar. He went | feeling more full of pride than ever. But what was his shame | and dismay | to find, in the

honoured Pandit, his humble fellow traveller | of the day before,

We may be sure | that he learned the lesson, and ~~we~~ may also learn it, not to be ashamed to do honourable work, however humble its nature may be.

Grammar. Continue the lesson on *Subject and Predicate*

Hint It may add interest to the story if the boys are allowed to put the piece into dialogue form, one taking the part of the Pandit, and another that of the student

Lesson 12.

Conversation. About the appearance and character of Father William

FATHER WILLIAM.

"You are old, Father William," the young man cried,
 "The few locks | that are left you | are grey,
 You are hale, Father William, a hearty old man ,
 Now tell me the reason, I pray."

"In the days of my youth," Father William replied,
 "I remembered | that youth would fly fast ;
 And abused not my health | and my vigour | at first,
 That I never might need them | at last "

"You are old, Father William," the young man cried,
 "And pleasures | with youth | pass away ,
 And yet | you lament not the days that are gone ,
 Now tell me the reason, I pray."

"In the days of my youth," Father William replied,
 "I remembered | that youth would not last ;
 I thought of the future, whatever I did,
 That I never might grieve | for the past "

"You are old, Father William," the young man cried,
 "And life | must be hastening away ;
 You are cheerful, and love to converse upon death ,
 Now tell me the reason, I pray."

"I am cheerful, young man," Father William replied,
 "Let the cause your attention engage ,
 In the days of my youth, I remembered my God,
 And He | has not forgotten my age."

Grammar A lesson may be given on the *object* after transitive verbs

Composition The boys may describe some old man of their acquaintance

Hints. The boys may in *prose dialogue* give the substance of the poem, one boy taking the part of Father William and another that of the young man.

Lesson 13.

Conversation The boys should be able to say a good deal about Buddha

BUDDHA.

Long, long ago, in the north of India | there lived a
 King | named Siddhodana | and his Queen, Maya. A

beautiful son was born to them | and they named him |
Siddhartha

At his birth | wonderful things were told of him |
and wise men said | that this young Prince would become
Buddha, the lord of the world.



The young Prince was very carefully brought up |
by his father, who called together | all the wisest men
in the kingdom | to teach him | all that a young Prince
should know. And Prince Siddhartha soon grew very
learned | so that his teachers could teach him nothing
more. And though he was learned in books | and

skilled in the use of all kinds of weapons, yet he never grew vain | or proud, but always treated his teachers with reverence | and his companions with gentleness | and affection So that all men loved him | and praised him

His life was so full of happiness | that pain and sorrow were unknown to him But one day, as he was sitting in his garden, a snow-white swan, that a hunter had shot, fluttered, wounded, to his feet. Prince Siddhartha took it up | and his heart was moved with deep pity | at the sight of the beautiful wounded creature Gently | he touched the beautiful bird | and, with loving hands, drew the cruel arrow from its wound, and cared for it, and at last, set it free | to return | rejoicing | to its fellows But though the swan was gone, the memory of its sufferings | lived on | in the heart of the Prince | and he began to meditate | upon the pain | and sorrow of the world, and to ponder | how best he could give up his life | to save his fellow men | from suffering and pain

In vain | his father tried to turn his thoughts to other things | and to hide from his eyes | all signs of suffering, pain | and death. In vain | he married him to a lovely young Princess And even | when the Princess Yasodhara bore him a son | his thoughts could not be turned from his fellow men | and the heavy burden of sorrow | that they bore So one night, in secrecy | and in silence, he stole from

beside his sleeping wife, and left the royal palace, never to return

Henceforth | he spent his life in the service of men, seeking, by pious meditation, to gain enlightenment | himself, and then | to teach men | how they, too, by leading | holy | gentle | pure | and sinless lives might rise | above the sins | and sorrows of the world.

And millions of men became his followers | and learnt the lesson of its holy life

Grammar Continue the lesson on the object

Dictation. The dictation should always include a few of the new words in the lesson

Hints The teacher should remember that explanations should be given, as far as possible, in English. The vernacular will have to be used occasionally, but it should be heard as little as possible, during the English lesson

Lesson 14

Conversation About Jack and the Beanstalk. The teacher should first tell the story to the class, and then, by means of questions, get the boys to tell him the story in their turn. When they all know the story fairly well, the reading may be begun, but not before. It will make the story more interesting to the boys if it is turned into dialogue form.

JACK AND THE BEANSTALK.

Once upon a time there was a poor widow who had one son. His name was Jack. The widow was very poor,

and year by year | she became poorer and poorer, till at last | she had nothing left | but one cow

Now Jack was rather stupid | and rather lazy | and he did not help his mother much. One day | she said to him, "Unless we sell the cow | we must starve. To-morrow | you must take her to the market | and sell her | for the best price you can get." And then she began to cry.

They went to bed, and, in the morning, Jack started off to market | with the cow. On the road | he met a farmer | and they began to talk. Presently | the farmer pulled some beans out of his pocket | and showed them to Jack. "Do you see these beans?" he said.

Jack looked at them | and thought they were very pretty. So he said to the farmer, "I should like to have those beans. They are very pretty." "Yes," said the farmer, "they are very pretty beans | and they are very wonderful | too. What will you give me for them?"

"I don't know," said Jack. "What would you like?"

"Will you give me your cow | for the beans?" said the farmer. Jack looked at the cow and then looked at the beans, and he said to himself, "The beans are much prettier than the cow | and less trouble to take care of."

Then he said to the farmer, "Very well, you shall have the cow, give me the beans."

The farmer was very much pleased. He said, "Here, take the beans. Give me the cow."

So Jack took the beans | and put them all into his handkerchief. And the farmer took hold of the rope | and led the cow away, very pleased with his bargain.



When Jack got home | his mother was waiting at the door for him. As soon as she saw him | she said, "Where is the cow?"

"O," said Jack, "I have sold it."

"Then where is the money?" said his mother.

"I didn't get any money for it," said Jack, "but I got these lovely beans. Look, aren't they pretty?" And he opened his handkerchief | and showed them to her.

“What,” said his mother, “you stupid boy, is this all you got for my beautiful cow?” And she took the beans | and flung them at him. “Get out of my sight,” she said, “was there ever such a stupid boy | in the whole world?” And she sat down | and began to cry | for anger and disappointment. And then they both went to bed | without any supper, for there was no food in the house | and no money to buy any food with.

PART II.

Now | when Jack's mother threw the beans at him, some of them fell on the floor, and some fell out of the window | on the ground below. And when Jack woke up | in the morning | he saw that there was something dark | in front of the window. He jumped out of bed | and ran to the window | to see what it was.

He found that a great tree had grown up in the night | and had nearly covered the window. Then he ran out | into the garden | and found that the beans had grown up in the night, for they were magic beans, and had mounted high above the house | till the tops were lost in the sky.

Jack was very much astonished. But he thought to himself, “I will find out where the beanstalk goes.”

So he began to climb up the beanstalk. He climbed | and climbed, till he was quite tired; and,

at last, about midday, he came to the top | and stepped off the stalk | into a strange country.

At first he could see nothing but a bare desert, without a single tree | or blade of grass. He felt very wretched | for he was very hungry. He sat down | and began to think | what a foolish, useless boy he was, and how little he had done | to help his mother.

After a while | he got up | and began to walk along | looking for something to eat. Presently | he met an old woman. She was very, very old, so old that nobody could tell when she was born.

She looked at Jack | and nodded | and said, "Don't be afraid, Jack, I know who you are, and all about you. Look, over there | in the west | lives a wicked giant. That giant killed your father | when you were a very little boy | and stole away all his money. That is why your mother is so poor. Now | it is your duty | to punish the giant | and get back all your father's money. But | it will be a very difficult and dangerous task. So you must not be lazy and stupid | any more. Remember | that if you do not work hard | and persevere in what you undertake | you will never prosper | but always be miserable." And then the old woman vanished.

Jack went on and on | and about sunset | he came to the gate of a great castle. A kind looking woman was standing at the door | and Jack begged her to give him some food | and a night's lodging.

"Alas!" | she said, "You don't know what you ask, my poor boy. My husband is a giant | and always eats men and boys | when he can catch them. He would find you | at once | even if you were fifty miles away.

But Jack was so tired | and faint with hunger | that he did not think about the danger | and earnestly begged the woman | to take him in | and give some food.

So | at last | she consented | and led him into the castle. As he followed | he saw some miserable men | chained | in a dungeon | waiting to be killed and eaten | by the giant. At this sight | his heart sank | and he began to wish | that he had never come inside the castle. But the smell of food came into his nostrils, and he forgot all about the danger, and only remembered | that he was nearly dying of hunger.

The giant's wife led him into the kitchen | and placed a seat for him | near the fire | and gave him plenty to eat and drink. He had scarcely finished, when there was a tremendous knock at the door. The giant's wife hastily concealed Jack in the oven | and let her husband in

The giant walked into the room | and began to sniff and snuff about. "Wife," he roared, "I smell fresh meat"

"Nonsense, my dear!" said his wife, "you are always imagining something. Have you forgotten all about the men in the dungeons?"

The giant said no more | but sat down | and began to gobble up his supper. Jack peeped through a crack in the oven door | and was astonished to see how much he ate | and what huge pieces he swallowed



When the giant had finished, he growled to his wife, "Bring me my hen." His wife brought a beautiful hen | and placed it on the table "Lay!" roared the giant And immediately the hen laid a golden egg. "Lay another!" roared the giant. And every time he spoke |

the hen laid another beautiful golden egg. At last the giant was so tired | that he went to sleep | and every time he snored | it sounded like a cannon being fired off.

As soon as the giant was fast asleep, Jack crept out of the oven | and seized the hen | and gently crept out of the room.

He reached the beanstalk in safety | and climbed down, and carried the hen | home to his mother.

PART III.

For a long while | Jack and his mother lived very comfortably | on the money they got by selling the golden eggs, that the hen laid for them. But after a time | Jack began to long for more adventures. So, one day, he climbed the beanstalk again | and went | as before | to the giant's castle. This time | he was in disguise | so that when he asked the giant's wife for food and lodging, she did not know him.

The giant's wife was very unwilling to let him in. She told him | how she had | once before | taken pity on a poor, hungry, friendless boy, and how the young scamp had repaid her | by stealing the Ogre's pet hen. However, she | at last | agreed to let him in, and after she had fed him | she hid him, this time, in a cupboard.

Presently, the Ogre came home | and cried | as before, "Wife, I smell fresh meat."

“Nonsense, my dear!” said his wife, “perhaps it is a piece of meat | that the crows have dropped on the roof.”

After supper | the giant roared out to his wife, “Fetch me my money-bags” She fetched him the money-bags—they were really Jack’s father’s money-bags—and he counted out the money | till he fell asleep.

Then Jack crept out of the cupboard, and carried the bags away, and made off | down the beanstalk | as before.

PART IV.

It was a long time before Jack ventured up the beanstalk again. But, at last, one day, after disguising himself more completely than ever, he climbed up the beanstalk | once more, and made his way to the giant’s castle.

This time | the giant’s wife was more unwilling than ever | to let him in. But | at length | he persuaded her | and she let him in | and gave him food | as before. But she had no idea that he was Jack.

After he had had his supper | the Giant’s wife took him away | and concealed him in the copper | in which the water was boiled.

Presently | the giant came home | and after sniffing about, roared out, “I smell fresh meat”

“Nonsense,” said his wife, “it must be what I am cooking for your supper”

Then the giant sat down | and gobbled up |

and sees of meat. When he had finished his horrid meal, he roared out, "Wife, bring me my harp"

His wife brought the harp | and placed it on the table | and the giant growled out, "Play !"



The harp began to play sweet music | of its own accord | and presently | the Ogie was lulled to sleep. Then Jack crept out of the copper | and began to carry off the harp. But the harp was a magic harp, and as soon as Jack touched it, it cried out, "Master, Master !"

The Ogie started to his feet | and rushed at Jack | in a fury.

But Jack was too quick for him | and was soon out of the house | and running | as fast as his legs could carry him | to the beanstalk. The giant came thundering close behind, but he could not run as fast as Jack | for he had eaten too much.

Jack reached the beanstalk first | and climbed down | as quickly as he could. The moment he reached the bottom | he shouted out !

"Mother, mother ! Get the hatchet ! The giant's after me !"

Jack's mother ran out | with the hatchet, and Jack seized it | and with one blow | cut right through the beanstalk. The tree fell, and the Ogie tumbled head-long | into the garden, and in a moment | was as dead as a door-nail.

Jack and his mother were now very rich | and they lived happily together | ever after, for Jack had forgotten all his naughty, idle ways | and had become a dutiful and obedient son.

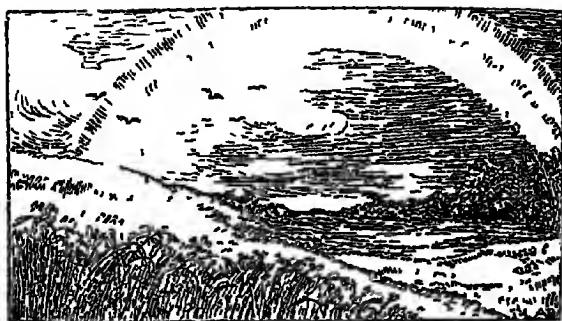
Grammar A lesson on the three chief tenses *present, past* and *future*

Hints With a little ingenuity this story can be turned into a little play which the boys will enjoy acting.

Note that *even* is sounded with a short *o*, as *oven*

Lesson 15.

Conversation Let the boys describe a rainbow they have seen



THE RAINBOW

Boats sail on the rivers,
And ships sail on the seas,
But clouds that sail across the sky
Are prettier far than these

There are bridges on the rivers,
As pretty as you please,
But the bow that bridges heaven,
And overtops the trees,
And builds a road from earth to sky,
Is prettier far than these

Christina Rossetti.

Grammar Continue the lesson on the tenses

Hints The teacher may explain to the boys that when final *s* follows a hard letter *t, p, f, th* it is sounded as *s*, and that when it follows any other letter it is sounded as *z* as *bridge, tree, river*. The attention of the boys may be drawn to this rule from time to time

Pretty is to be pronounced *pritty*

Lesson 16.

Conversation Let a letter that has passed through the post be brought into class and talked about before the reading begins

THE LETTER

Naren What is that | in your hand, *Smiesh* ?

Smiesh It is a letter

N Where is it from ?

S. It is from my brother, *Atul*

N. Where does he live ?

S He lives at Lucknow

N How long did that letter take | to come from Lucknow ?

S The letter is dated the 23rd, and it reached me on the 26th, so | I suppose | it took three days

N I am not sure You had better look at the postmark

S Yes Here is the postmark It is dated the 24th, so | I suppose | my brother did not post the letter at once He must have posted it | a day after he wrote it

N And when did it reach Calcutta ?

S On the 25th I see that the postmark | on the back of the letter | is dated the 25th So the letter took only one day | to come from Lucknow to Calcutta

N That is very quick indeed How far is it from Calcutta to Lucknow ?

S. It is about 600 miles

N How long would it take a man | to come from Lucknow to Calcutta | if there were no railway ?

S. About two months | if he came on foot, and | perhaps | about forty days | if he came on horseback

N. And how much would you have to pay a man | to bring you a letter from Lucknow.

S. I think | not less than thirty rupees, perhaps more

N And how much did your brother pay | to send that letter to you ?

S. You can see for yourself. Here is the stamp. He paid two pice

N I think that is very wonderful How is it possible | to send a letter so far | for so very little ?

S The reason is | that not one letter is sent | at a time | but many thousands. And when so many letters go together | the cost of carrying them | is divided, and so we can send our letters | over the whole of India | and Burma | and even to Aden | at the rate of two pice for each letter.

N I think this is a very good arrangement, and we are fortunate | that we live in these days | when we can write to our friends | and relations | so easily.

S. Yes. And I am told | that the postage rates in India | are the cheapest in the whole world.

asked what was the matter, and was told | that they were going to be hanged | for murdering their children.

Hop-o'-my-Thumb rushed up | and cried, "Stop! stop! we are all safe and well."

His parents embraced him | with tears, and the King rewarded him for his timely aid, and Hop-o'-my-Thumb, and his brothers | and his parents | lived in peace and plenty | ever after.

Grammar Continue the lesson on *voice*

Dictation, Composition and Translation As before

Hints Constant attention is to be paid during the reading lesson to the clear articulation of the final consonants

Lesson 21.

Conversation The story of Robinson Crusoe may be told briefly and then talked about

SOLITUDE

(*Verses supposed to have been written by Robinson Crusoe when alone on the island*)

I am monarch | of all I survey,
My right | there is none to dispute,
From the centre | all round | to the sea,
I am lord | of the fowl | and the brute
O Solitude ! | where are the charms
That sages have seen | in thy face ?
Better | dwell in the midst of alarms
Than reign | in this horrible place.



forgot his words | and was carried off by Ravan | in consequence.

G Yes I know all that Was that all he said ?

P. No, he went on to say | that for each of us | also | there is a line | that we must on no account | cross

G What did he mean ?

P I will tell you He said | we must draw a line | between ourselves and all dishonourable things, and we must | on no account | be tempted to cross this line | or our whole lives will be ruined For example, we must draw the line at copying, and at cheating, and at telling lies, and, however great the temptation may be, we must never cross that line

G. Yes, that is quite right

P He said | that sometimes boys were tempted to copy | and to cheat, in order to escape blame, or in order to get promotion, or in order to do better than others boys, and sometimes we are tempted to tell lies, in order to escape punishment But | we must never allow ourselves to be drawn across the line of honour | that separates us from all these things. Because, if we cross that line, our character becomes stained | and dishonoured And our character | and our honour | should be of greater value to us | than anything else in the world We must learn to fear dishonour | more than any punishment | or loss

G Yes, that is all true I will try to remember

that, and when I am tempted to do wrong | I will
think of the hue of honour | that I must not cross.

Grammar A lesson on the use of the *Infinitive Mood*

Hints The teacher may frequently recur to this lesson in order
to impress on the boys the importance of being strictly
honourable in all they do and say

Lesson 18

Conversation Let the boys talk about the different little things
that make great ones when combined together

LITTLE THINGS

Little drops of water,
Little grains of sand
Make the mighty ocean,
And the pleasant land

Thus | the little moments,
Humble | though they be,
Make the mighty ages
Of eternity.

Grammar Revise the lesson on the use of the *Indicative Mood*

Hints Many illustrations may be introduced little letters make
great books little lines make maps and pictures little
threads make great pieces of cloth, and so on

Lesson 19

Conversation The story of Savitri will be known to most of the boys and they can easily say something about it

SAVITRI.

Long years ago | there lived a beautiful princess |
named Savitri. She was very dear to her parents |
for she had been given to them | in answer to their
prayers.

As she grew up | she grew more and more beautiful
| and accomplished, and at the same time | she
grew in goodness | and virtue.

At length, the time for her marriage drew near,
but, as yet, no fit suitor had come | to ask for her
hand. When her father, King Aswapati, spoke to her
about marriage, she said, "Let me first go on a
pilgrimage | and visit some of the holy shrines."

So Savitri set out on her journey, accompanied by
a large retinue, and visited many holy shrines, and
talked with many holy men.

At last, one day, as she was travelling along | she
looked out of her *palki*, and saw a young man | of tall
and handsome appearance. On his shoulder | he
carried a bundle of faggots, and in his hand | an axe.

At the sight of him | Savitri's heart was filled
with sudden love, she felt | that here, at last, was
her destined husband, and she resolved | to marry
him | and no other.

She inquired who he was, and was told | that his name was Satyaban, and that he lived in the forest | and supported his aged parents, who were very poor, and the father | blind.

But though Satyaban appeared to be a poor forester, this did not shake her resolve. And she set off home | to tell her father | that she had found | in the forest | the man | who must be her husband.

When she arrived at the royal palace, she found her father talking to a holy man | named Naiad Muni.

She told her story | and the king was disappointed | to think that his daughter had chosen a humble forester | for her husband. But he made light of it, for he thought | that her choice was merely a girlish whim, and could easily be set aside. But Naiad Muni now said, "This marriage must not be."

"That is true," said the king, "it is not fit that a king's daughter should marry a mere forester."

"He is *no* forester," replied the Muni. "His father is a king, who has been deprived of his kingdom | and driven into banishment. But still | Savitri must *not* marry him."

"But," interrupted Savitri, "I have chosen him for my husband. My heart is pledged to him, and I *cannot* give him up."

"You must *not* marry him," replied the Muni.

"But why?" asked Savitri.

"Do not ask me," replied the Muni. "There are

the gravest reasons | against the marriage. It must
never take place'

But Savitri would not give way and, at last, the
 Muni said, "You cannot marry Satyaban. He is a doom-
 ed man. There is a curse upon him. A year from
 to-day | he must die."

Then the king joined with the Muni | and forbade
 the marriage | more strongly than before.

But Savitri would not yield. She said, "I have given
 my heart, and even the fear of my husband's death |
 and the doom of widowhood | cannot make me break
 my troth."

So at last, finding all commands and entreaties
 in 'vain, the king gave his unwilling consent. And
 Savitri went to the forest | to join Satyaban, for he
 would not leave his aged parents.

PART II

And there, in the forest hut, Savitri began to live
 with her husband | and forgot all the splendours of the
 palace | in the joy of loving and serving her husband |
 and his aged parents.

But she could not forget the words of Naiad Muni,
 and the dread of the future hung over her | like a
 black shadow.

The days and months flew by | all too swiftly
 and hour by hour | the fatal day drew nearer | and
 nearer. But of this Satyaban knew nothing, for

Savitri had kept the Muni's words, hidden | in her bosom | and had not told them | even to her own husband.

At last | the fatal day arrived, and Savitri resolved that nothing should part her from her husband. So, when Satyaban was about to set out | as usual, into the forest | to gather fruit and roots | and to cut firewood, Savitri said that she would go with him. Satyaban was unwilling for her to go, for he thought that the forest | was no fit place for a young and gently nurtured princess. But Savitri insisted, so, at last, he gave way, and they set out together.

Satyaban busied himself | as usual | in gathering fruit and roots, and then began to cut some firewood. But presently | a great pain seized him | and he came to Savitri | to tell her. Then poor Savitri's heart grew sad and dark | for she knew that the dreaded doom had fallen upon him.

She took his head in her lap | and did all that love could suggest | to ease his pain. But all was in vain. In a short time he became unconscious, his heart ceased to beat, and Satyaban was dead.

PART III.

Scarcely had Savitri realized the dreadful truth, when she was aware of some one drawing near. She looked up | and beheld the messengers of Yama, the

God of Death, who had come to carry away the soul of Satyaban But Savitri would not abandon her husband's body, and so great was the power of her beauty | and virtue | that the messengers durst not draw nearer, but returned baffled.

Presently | Yama himself came And now Savitri had to give way | and watch, in anguish, the God of Death carry away her beloved husband But, even now, she would not give up all hope She determined to follow Yama, even into the kingdom of the dead

But Yama heard her footsteps | behind him, and, turning, bade her go back. But still | she followed

And the heart of Yama was moved to pity | at the sight of her beauty | and her sorrow | and her great courage And he thought to himself, "I will give her a boon | and then | she may be persuaded to return"

So he turned round to Savitri | and said, "Ask any boon you desire, except the life of your husband, and it shall be yours"

Then Savitri, after a moment's thought, replied, "Give back his eyesight | to my father-in-law"

"That shall be done," replied Yama "But follow me no more" But still | Savitri followed.

And Yama, not knowing how to get rid of her, said, "Ask yet another boon, my child, and I will grant it"

And Savitri replied, "Give back to my father-in-law,

Damsen, his kingdom | and all that has been taken from him

"Your wish is granted," said Yama "Follow me no more; this | is no place for you "

But still | Savitri followed

And Yama, not knowing how to persuade her to go, said, "One last gift I will give you, this time | let it be something for yourself "

Then Savitri quickly replied, "Grant that I may be the mother of a hundred sons "

"It is granted," said Yama

But still | Savitri followed And Yama said, in surprise, "Have I not granted all your boons? Why do you still linger?"

And Savitri replied, "I wait for my husband Have you not promised me sons? But, without my husband, your promise is but empty words!"

Then Yama saw that he had been conquered | by the courage | and virtue of Savitri He blessed her | and restored her husband to her

And soon Satyaban awoke | knowing nothing | of all that had taken place

"Why have you let me sleep so long?" he said, "it is too late to return home | to-night "

So they spent the night in the forest In the morning | they returned to the hut, and found that Damsen, his sight now restored, had been seeking them | everywhere.

"Then | they all went home together, and Savitri

got the lump of lead, or the fish, or the precious stone, or the thousand rupees

W. Well, there is some truth | in that

W. W. I hope it will be a lesson to you. In future | you have better leave the management of your affairs | to your eleven wife

W. Never mind that. We shan't need to attend to business | for a long time. Let us enjoy ourselves | with our thousand rupees

Grammar A lesson on the use of *auxiliary verbs*

Dictation, Composition and Translation The composition should not be long, a few sentences, in reply to questions given by the teacher, should be enough. The questions should be such that they cannot be answered by a mere repetition of the words of the book

Hints Let the boys act the story when they know it fairly well. It is not at all necessary to limit them to the actual words of the book. Let them introduce words and phrases of their own, so long as the English is correct. Thus the teacher can secure, by carefully noticing what the boys say, and correcting them when necessary

Lesson 29.

Conversation Probably all the boys are familiar with the story and, therefore, it will be easy to get them to talk about it. They should be encouraged to give other details in addition to those mentioned in this brief outline

Round about | and round about
And round about | they danced ,
Across the web | and back again,
They darted | and they glanced

The hungry spider sat | and watched
The happy little flies.
It saw all round about its head,
It had so many eyes.
Round about | and round about,
And round about | they go ,
Across the web | and back again,
Now high above, now low.

"I am getting very hungry,"
Said the spider to the fly ;
"If you would come into my house,
We'd have dinner, you and I."
But round about | and round about,
And round about | once more ,
Across the web | and back again,
All flitted | as before.

You see, the flies were much too wise
To venture near the spider ,
They flapped their little wings | and flew
In circles | rather wider.

Round about | and round about,
And round about | went they,
Across the web | and back again,
And *then* | they flew away

Grammar Give a lesson on the use of participles

Dictation Always give prose sentences

Hints See that the boys give *too* the long vowel sound in *too wise*

Lesson 21.

Conversation About the story. See that the boys really know the story before they being told to read it

ALI KHWAJA AND THE MERCHANT OF BAGHDAD

In the reign of Haroun-al-Raschid | there lived in Baghdad | a merchant | named Ali Khwaja. He had neither wife nor child, but he lived in content | on the modest profits of his trade.

One night | he dreamt that an old man stood beside his bed | and reproached him | saying "Why do you not go | on the pilgrimage to Mecca?" Ali Khwaja did not | at first | pay much attention to this dream. But, when the same dream came | three nights in succession, he began to be alarmed | and thought | that if he did not obey the old man | some misfortune would be sure to follow.

So he made up his mind | to start on the pilgrimage | without delay. He soon sold his shop | and

all his goods | and furniture But he did not know | where to put his spare cash. For, after having kept enough money for his journey, he had still a thousand pieces of gold left

In those days there were no banks | that could be trusted, so he made up his mind | to conceal the money | in a jar of olives | and then | to hand over the jar to one of his friends | to keep, without telling him what was in it

Accordingly, he put the gold pieces at the bottom of a jar, and then filled it up with olives, and sealed it Then he went to a brother merchant | and said to him "I am about to start for Mecca | in a few days, will you | please | keep this jar of olives for me | till I come back?"

The merchant replied, "Certainly. Here is the key of my store-room, put the jar | wherever you like, and you will find it safe there | when you come back."

So Ali Khwaja put his jar of olives in the merchant's store-room | and started off to Mecca. And nothing more was heard of him

About seven years after Ali Khwaja had started for Mecca, it happened | one day | that the merchant's wife said to her husband, "What a long time it is since I tasted an olive Have you got any?"

Then the merchant said, "When you mention olives, you call back to my mind Ali Khwaja, who went off to Mecca about seven years ago I

wonder what has become of him I had forgotten all about him | till you spoke" His wife replied, "What has Ali Khwaja got to do with olives?"

The merchant said, "Before Ali Khwaja went away | he left a jar of olives in my store room | to be



taken care of | till he came back. But he must be dead | long ago, so we may as well eat the olives Give me a light | and I will go into the store room | and bring the jar"

"Beware what you do," said his wife, "he may

not be dead | after all, and if he should return, what will be your shame | if you have to confess that you have betrayed your trust, and broken the seal of the vase. Do no such thing, I beg you."

"Nonsense, my dear," said the merchant, "Ali Khwaja is dead and gone | long ago. He will never come back | to look for his olives."

"Well, I am sure no good will come of it. Have your own way, if you like, but never say that I didn't warn you."

But the merchant would not listen. He took a lamp | and went off to the store-room. He found the jar, and opened the lid, and was not much surprised to find | that the olives | at the top | were all rotten | and bad smelling. But he lifted up the jar, which felt very heavy, and began to pour out some of the olives | on the table, in order to see if those underneath were any better. To his great astonishment, along with olives, there fell out a gold piece. He was so surprised | that he nearly dropped the jar. He thrust his hand | hastily | inside | and found | that the bottom of the jar was full of gold pieces.

His avarice was now awakened | and he determined to say nothing to his wife, for fear she should prevent him from taking the gold.

So he went back to her | and said, "You are quite right. The olives were rotten, and it would have been better | if I had left them alone. However, I have cooked up the jar, and if Ali Khwaja comes

back, he will never know that they have been touched."

"I think," said his wife, "it would have been much better | if you had left them alone"

Next day | the merchant went stealthily | into his store room | and took out all the gold pieces | and hid them away | in a safe place Then he bought some fresh olives | from the market | and filled the jar with them | and fastened it up | as before

PART II

A month later | Ali Khwaja returned to Baghdad He at once | made his way to the merchant's shop. The merchant received him with astonishment | and pretended to be overjoyed to meet him | once more

After a few words of greeting, Ali Khwaja said, "Have you got my jar?"

"Yes," said the merchant, "here is the key of my store-room. You will find the jar | just where you put it | seven years ago

Ali Khwaja took the jar | and hurried off with it | to a private room He opened the jar | and thrust his hand inside, but could find nothing but olives in it Unable to believe his senses | he hastily poured out the olives on the table But not a single gold piece fell out.

Full of horror, the poor man hurried back to the merchant's house "My friend," he cried, "you must be astonished to see me back again | so soon, but, I

have come to tell you | that I cannot find | in the jar |
the thousand pieces of gold I placed at the bottom |
under the olives. If you have taken a loan of them |
for your business, you are very welcome. I will only
ask you for a receipt, and you can pay me back | at
your convenience."

The merchant was expecting something of this
kind | and had his answer ready, "I know nothing
about your money. Did not you find the jar | just
where you put it | yourself? If you put any gold into
it, it must be there. Anyhow, I have not touched
it."

In vain | Ali Khwaja entreated him | with tears | to
return his gold, saying | that it was the savings of a
whole lifetime. He could get nothing more out of
the merchant. At last he said, "Very well, if you will
not listen to my entreaties, I must call the law to my
aid."

So next day | the merchant was summoned before
the Kazi. There he repeated | on oath | that he had
never seen the thousand pieces of gold, and Ali
Khwaja, being unable to bring any witnesses, the case was
dismissed.

PART III

Though his case was dismissed | Ali Khwaja did not
give up all hope. He determined to state his case to
the Khalif. Accordingly he prepared a petition, and
taking his stand | at a convenient corner, he threw

the petition into the carriage of the Khalif | as he was returning from the Mosque

When he got home | the Khalif read the petition, as was his custom and then put it away | to be dealt with later



That same evening | the Khalif according to his habit, went out into the city, to take a stroll, accompanied by his grand-visit, both of them being in disguise

As they were walking along, they heard a noise | and looking through a door, they saw a number of boys playing | in the moonlight. They paused, in the shadow of the door, and stood to watch them.

"Let us play at Kazi," said one of the boys. "I will be the Kazi, and *you* shall bring before me Ali Khwaja | and the merchant who stole his money." At these words, the Khalif remembered the petition he had been reading, and he made up his mind | to watch the game of the boys.

The boys had evidently heard the story of Ali Khwaja, which was a matter of common talk | in the city. They soon settled the part each one was to play. The Kazi took his seat with great dignity | and an officer of the court brought in Ali Khwaja | and the merchant. Ali Khwaja then came forward, and after saluting the Kazi, stated his case.

The Kazi then turned to the merchant | and asked him what he had to say. The merchant denied the charge | and offered to confirm his words | by taking an oath.

"No," said the Kazi, "wait a minute. I should like to see the *jai*. Have you brought it with you?" he asked, turning to Ali Khwaja.

"No, your honour," replied Ali Khwaja.

"Then go | and fetch it," said the Kazi.

So Ali Khwaja went off, and, in a few minutes, returned with the *jai*.

"Is this the *jai*?" asked the Kazi.

Ali Khwaja and the merchant both declared | that it was the jar in question. Then the Kazi, taking off the lid, pretended to taste the olives

"These are very fine olives," he said, "they seem to be quite fresh. And yet | you say they have been in the jar for seven years I think | we had better call an olive merchant | and take his opinion."

Accordingly | an olive merchant was sent for | and appeared in the court | after a few minutes.

'Tell me," said the Kazi, "how long olives can be kept | without going bad "

"If olives are very carefully kept | they may remain good | for three years. After that | they will go bad | and be quite unfit for food."

"Well, taste these olives, and tell me | how long they have been in the jar "

The boy, who was playing the part of the olive merchant, looked at the olives, and tasted one, and said, "You honour, these olives are quite fresh and good "

"You must be mistaken," said the Kazi, "Ali Khwaja and the merchant | both say | that the olives were put in the jar | seven years ago "

"You honour," replied the olive merchant, "these olives are of the present year, and, if you ask any olive merchant in Baghdad, he will tell you the same "

The accused opened his mouth | as if to speak, but the Kazi silenced him | saying, "Not a word! You are a thief Officer, take him away | and hang him "

Then all the boys clapped their hands, and the game came to an end, as the criminal was led off to be hanged.

PART IV.

The Khalif was very pleased with what he had seen and said to his grand-vizier, "Find out where the boy who played the part of Kazi lives, and bring him to me to-morrow morning, and let Ali Khwaja and the merchant be present, and also call two olive merchants from the city.

So next day all of them appeared before the Khalif according to his order. And the Khalif, having placed the boy on a seat beside him, called upon Ali Khwaja to state his case, and said, "This boy shall be judge "

Then Ali Khwaja told his story, and the boy as before, called for the jar of olives. Then some real olive merchants were called, and asked, to give their opinion about the olives, and they answered just as the boys had done the evening before, declaring that the olives were not more than a year old. The merchant, seeing the trap he had fallen into, at once confessed his guilt, and begged for mercy.

But the Khalif rejected his plea and ordered him to be hanged. So he was led out to execution, while Ali Khwaja went off joyfully to find his money in the place where the dishonest merchant had hidden it. And the boy went home again, happy at the

words of praise of the Khalif, and carrying with him
a reward | of a hundred gold pieces

Grammar Continue the lesson on *participles*

Hints Let the boys take parts and act the story, this is the best
way of making the story real to them and also the best way
of teaching them to use the words given in the lesson
The *a* in *case* is to be pronounced long, as in *father*, and
stroll with a long *o*, to rhyme with *pole*

Lesson 22

Conversation About the poem The boys should be made to
understand the comparison between the little child and the
little bird

BIRDIE AND BABY

What | does little birdie say
In her nest | at peep of day?
"Let me fly," says little birdie,
"Mother, let me fly away "

Birdie | rest | a little longer,
Till the little wings are stronger,"
So she rests | a little longer,
Then | she flies away

What does little baby say,
 In her bed | at peep of day ?
 Baby says | like little budie,
 "Let me rise | and fly away "

"Baby | sleep | a little longer,
 Till the little limbs are stronger "
 If she sleeps | a little longer,
 Baby too | shall fly away.

Tennyson

Lesson 23

Conversation Let the boys act the different parts so as to make the conversation real

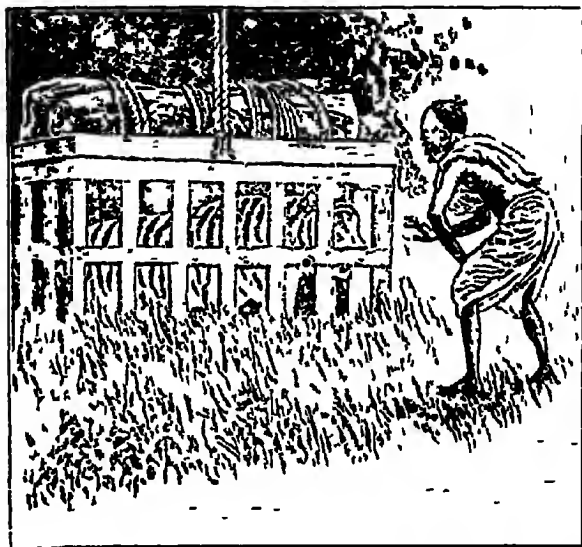
THE TIGER, THE BRAHMAN AND THE JACKAL.

(The Tiger has fallen into a trap and asks a Brahman, who is passing by to help him)

Tiger. O | holy one ! | I am caught in this wretched trap. You are well known | for your mercy | and goodness, I beg you | come | and help me to get free

Brahman I think you ask too much, my friend, I should be doing a doubtful kindness | to let you out. You would | at once | begin to kill cows | and

men | again | and I should be very lucky | if you did
not kill me | too



T No, holy one! Never! *How* you misjudge me! *Never* would I injure my benefactor, I could not be so ungrateful. I have made up my mind | that, if I once get out, I will give up all my old | wicked ways | and lead a pious life, I will devote myself to religion | and become your disciple | and servant

B Well, you seem really sorry for your sins, I see you are weeping | and groaning So I will let you out. Mind | you keep your promise. (*He opens*

*the trap | and lets the tiger out The tiger | at once |
seizes him*

T Now, you old simpleton, I have got you I have been in that vile trap | so long | that I am starving, so I will eat you up | without delay

B You wicked, ungrateful beast! Is this the meaning | of all your fine promises?

T O, never mind that When one is in danger | one will promise anything | to get out of it You are old enough to know that It is my nature to kill and eat men, so why should I not eat you?

B You cannot mean that, when I have just saved your life That would be too ungrateful, I cannot believe it

T. Why not? That is how everyone in the world behaves

B. I shall never believe that.

T Well, you may ask the first three things you meet, and they shall decide

B Very well I will do as you say Here is a pipal tree I will ask him. O, Pipal, you have heard what the tiger says. Do you not think | he is behaving very cruelly to me?

The Pipal Tree I do not see what you have to complain of. I am treated just as badly | every day. I give shade to weary travellers, and, in return, they tear down my branches | to light their fires | and to feed their cattle It is the way of the world, and you must put up with it.

B Well, this is cold comfort. But here is a buffalo I will ask *him* I am sure | *he* will give me a better answer

O, Buffalo I have just set this cruel tiger free from a trap, and now he wants to kill and eat me Don't you think he is an ungrateful beast ? —

Buffalo Well 'see how they treat *me* So long as I give them milk | they feed me well But, as soon as I am dry, they set me to hard work | and give me wretched stuff to feed on It is the way of the world. We must not expect gratitude, for we shall never get it.

B O, this is worse than ever But here is the road. *He* has much experience, *he* sees more than anyone else *He* is sure to know O, Road, I have just set this tiger free from a trap, and now he wants to eat me up Is he not | a most cruel | and ungrateful beast ?

The Road Well, look how they treat me I serve everybody, rich and poor, great and small, and what reward do I get ? Why none at all They just throw all the rubbish they do not want | on me, and *that* is my reward You must not expect gratitude in *this* world.

B Yes, the tiger was quite right So I had better go back to him, and let him eat me up, since *that* is the way of the world But | who is this coming ? It is a jackal. I will ask *his* advice

Jackal What is the matter, O holy one ?

B. I have just set a tiger free from a trap, and now | the cruel, ungrateful beast | wants to eat me up

J. I am afraid I do not understand It is so confusing All you say | seems to go in at one ear | and out of the other.

B. I will tell it all over again | if you like.

J. No I shall never understand. Let us go to the place and see how it all happened.

B. Well, come along *There* is the trap, and *there* is the tiger, sharpening his claws, ready to tear me to pieces.

T. (*growling*) What a long time you have been away. I am dreadfully hungry. I cannot wait any longer. Let us begin dinner | at once

B. But wait | just one moment, my Lord I want to explain matters | to my friend here, the Jackal

T. Well, be as quick as you can. I have waited too long | already.

B. Very well, my Lord I won't be a minute. You see, Mr. Jackal, here is the trap, and the tiger was inside | when I came | and let him out

J. Yes, I see *You* were in the cage, and the Tiger came | and let you out.

T. Nonsense! *I* | was in the cage.

J. Of course, of course! *I* | was in the cage. No, no, that is not it. My poor brain is all in a whirl. Let me see—the tiger was in the Brahman, and the cage came walking by—no, that's not

it I shall never understand. I *am* so stupid. You had better begin dinner | without waiting for me I shall never, never | understand.

T. Yes, you shall I'll *make* you understand Look here, I am the Tiger

J. Yes, my Lord

T. And *that* | is the cage

J. Yes, my Lord

T. And *that* | is the Brahman. Do you understand?

J. Yes- | no- | if you please, my Lord.

T. Well.



J. But, if you please, my Lord, how | did you get in?

T. In the usual way, of course, stupid!

J. O dear, O dear! my head is all in a whirl | again. Pray | do not be angry | but tell me | what | is the usual way.

T. Why *this* is the usual way, of course, you silly. Here I am | in the cage.

J. Well (*The Jackal quickly fastens the door*) I think, on the whole, you had better stop there, till some one lets you out again. Come on, Mr Brahman. I am getting hungry. Let us go home | and get something to eat. Good-bye, Mr. Tiger, I am sorry | I was to stupid.

Grammar. A lesson on the use of Auxiliary Verbs.

Dictation and translation These lessons should go on as indicated before

Composition A few sentences illustrative of the story

Hints Let the boys act the story as realistically as possible. One of the benches can be the cage, and the boys can take the parts of the *pupal*, the *bullock* and the *road*. Note that *Jackal* is to be pronounced *Jack-all*, and *whirl* so as to rhyme with *pearl*.

Lesson 24.

Conversation A map of the world or of the Eastern Hemisphere should be brought into the class for this lesson.

A VOYAGE TO ENGLAND.

Nagen. I hear | your brother has gone to England

Bansi. Yes, he went | about six weeks ago |

and we have just had a letter from him | saying | that he has arrived safely | in England | and is quite well.

N. I am glad to hear that, I hope he will do well | in England And now, I want to ask you something about the voyage to England.

B Very well, I shall be very glad | to tell you anything | that I can

N. Please tell me | about your brother's journey, from the day he left home | to the day when he arrived in England.

B. It will be very difficult | to tell you all about the journey, but I can, at least, tell you something I have read | a good many of my brother's letters | and in them | there is a description of his journey

N Very well | please begin at the beginning.

B The first part is easy My brother went to the railway station | and took a ticket to Calcutta.

N. Yes. That is not difficult | I have been to Calcutta | myself

B When he got to Calcutta | he went to a hotel | to spend the night, and, in the morning, he went down to the Kidderpore docks | to get on board the steamer for England.

N. How did he know | where to go | and what ship | was going to England?

B. He wrote to the shipping agents, and they arranged everything for him.

N. And what | next ?

B The ship started off | down the Hughh, and my brother felt very sad | as he saw the last of his friends | and realised | that he was leaving his native land | for many years

N. Then where did they go next ?

B. I think we had better get a map of the world, and then | it will be easier for me to explain.

N. Here | is the map.

B Well, this | is the mouth of the Hughh, and there | they left the pilot.

N. What | is a pilot.

B A sailor | who guides a ship through difficult passages | into port | or out again The river Hughh is a very dangerous one | and unless a ship is very carefully steered | it is almost sure to be wrecked

N. Where did the pilot go ?

B He had a boat of his own | tied to the side of the ship | and he got into it | and rowed away

N Yes Please go on

B Then they sailed down south | to Midias There | they stopped | for a little while | and then went on to Colombo

N I see that you point out | on the map | that they went round the east side of Ceylon Why did they not go | along the west side, through Palk Strait.

B. The channel on that side | is very shallow | and cannot be used by large ships. Don't you remember | how the monkeys built a bridge | across | for Rama ? I suppose | it is the remains of that bridge | that block the way.

N. Yes, I think that must be so.

B. They stopped | for a day | at Colombo | and most of the passengers went ashore | to see the place. Then they went on | in a straight line | to the north-west, about two thousand miles, till they came to Aden. Then they turned still more to the north | up the Red Sea | another thousand miles, till they came to Suez.

N. Yes, I see Suez on the map, but I don't see | where the ship is to go | next, unless it turns | and comes back again.

B. In olden days | all the passengers used to get out | at Suez, and the ships turned back again. But if you look closely at the map | you will see | marked on it | "Suez Canal."

N. What | is that ?

B. It is a canal | about a hundred miles long | from the Red Sea | to the Mediterranean Sea. It is not much wider than a road, but it is deep enough | for the largest ships to pass through. It was opened in the year 1869, and since then | ships, instead of turning back at Suez, go through the canal | into the Mediterranean Sea | and on into Europe.

N. Where did your brother's ship go | next ?

B. From Port Said | it went to the north-west once more | between Italy and Sicily ; and then | on | between the islands of Corsica and Sardinia | to Marseilles | in France, a distance of about 1500 miles At Marseilles | a good many passengers landed | and went to England | the nearest way, that is by rail | to Paris | and Calais, and then across the Straits of Dover | by steamer, and from Dover to London | by train.

N. Did your brother go | that way ?

B. No, he went on in the ship, round by the Straits of Gibraltar, and the Bay of Biscay, and up the English Channel, and so | to London It took about a week longer, but he was not in a hurry | and preferred to go that way.

N. How long did the voyage take | altogether ?

B. About a month

N. Thank you. Now | I feel that I know a good deal | about the voyage to England. I hope | some day | I, too, shall go there

Grammar Continue the lesson on auxiliary verbs

Hints This lesson cannot be usefully taught unless a map is used
The boys should measure off the distances on the map

Lesson 25.

Conversation About a boy who leaves his home to go to England, or some other distant country, by sea

THE JOURNEY ONWARDS

As slow | our ship her foamy track
 Against the wind | was cleaving,
Her trembling pennant | still looked back
 To that dear isle | 'twas leaving
So | loth to part from all we love,
 From all the links that bind us ;
So | turn our hearts, as on we rove,
 To those | we've left behind us !

And when | in other climes, we meet
 Some isle | or vale | enchanting,
Where all looks flowery, wild, and sweet,
 And nought but love is wanting ,
We think | how great had been our bliss
 If heaven had but assigned us
To live and die | in scenes like this,
 With some we've left behind us !

As travellers oft look back | at eve
 When eastward | darkly going,
To gaze upon that light they leave
 Still faint | behind them glowing,
So, when the close of pleasure's day
 To gloom hath near consigned us,
We turn | to catch one fading ray
 Of joy | that's left behind us

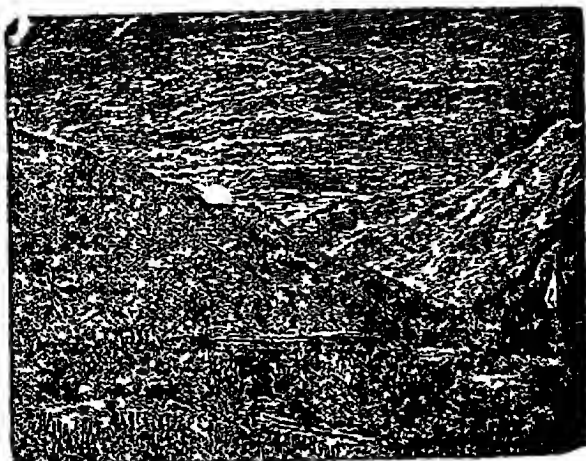
T. Moore.

Grammar A lesson on the use of comparatives and superlatives

Hints It should be explained that, as the ship makes its way against the wind, the pennant or flag at the mast-head streams back and points to the land the ship is leaving. If possible, a picture of a ship should be shown to the class.

Lesson 26.

Conversation About the sun.



WHAT IS MY NAME ?

"Tell me | child | what I am, and what is my name."

I rise in the east, and when I rise, then it is day, I look in | at your window | with my bright golden eye, and tell you | when it is time to get up. I do

not shine | for you to lie in your bed | and sleep, but
I shine | for you to get up | and work, and read | and
walk about I am a great traveller, I travel right across
the sky, I never stop | and I am never tired

I send forth my rays | everywhere I shine upon
the trees | and houses, and upon the water, and every-
thing looks sparkling | and beautiful | when I shine
upon it I give you the light, and I give you heat.
I make the fruit and the corn ripen. I am up |
very high in the sky | higher than all the trees, higher
than the clouds If I were to come nearer you, I
should scorch you to death, and I should burn up the
grass

Sometimes | I wrap up my head | in thin silver
clouds | and then | you may look at me, but when
there are no clouds, and I shine | with all my bright-
ness | at noon day, you cannot look at me, for I
should dazzle your eyes, and make you blind Only
the eagle | with his strong piercing eye | can look at
me | always

And when I am going to rise | in the morning |
and make it day, the lark flies up in the sky | to meet
me, and sings sweetly | in the air, and the cock
crows loudly | to tell every body | that I am coming But
the owl | and the bat | fly away | when they see me, and
hide themselves | in old walls | and hollow trees, and
the lion | and the tiger | go into dens | and caves, where
they sleep | all day

I shine in all places I shine in India, and in

England, and in America, and all over the earth. I am | the most beautiful | and glorious creature | that can be seen | in the whole world.

What am I, child, and what is my name ?”

Grammar Continue the lesson about comparatives and superlatives.

Hints. Let the boys go out and look at the sun and describe what they see

Lesson 27

Conversation. The Teacher may put questions about the various rules here set forth

TEN RULES OF CONDUCT.

1. Always | speak the truth. Truth is brave, lying is cowardly.

2 Be polite. When you make a request | say “Please,” and when you receive anything, say “Thank you.”

3 Be courteous to all. Courtesy is the mark of a gentleman and people of good family always practise courtesy | as a duty

4 Salute your teachers | and superiors | respectfully | when you meet them, for this | is the outward sign of courtesy.

5 Do not interrupt | when another is speaking. This | is a form of discourtesy.

6. When anyone is reading | or writing | do not stand near | and look over what he is doing. This | is another form of discourtesy.

7 Avoid pushing past anyone If you are obliged to do so, you should say, "Excuse me"

8 Be neat and clean | in your person | and in your clothes To be dirty | or untidy | is discourtesy to those | in whose company you are.

9. Do to others | as you would have others do to you. This | is the golden rule of life

10. Do your duty, not for the sake of reward | or for the fear of punishment | but because it is right.

Grammar A lesson on apposition

Hints These rules should be often referred to and used to enforce moral lessons

Lesson 28.

Conversation About a man who comes home from some distant place

THE TRAVELLER'S RETURN

Sweet | to the morning traveller

The song | amid the sky,

Where | twinkling in the dewy light,

The skylark soars on high.

And cheering | to the traveller
The gales | that round him play,
When faint and heavily | he drags,
Along | his noontide way.

And when | beneath the unclouded sun
Full wearily | toils he,
The flowing water makes to him
A soothing melody.

And when the evening light decays
And all his calm around,
There is sweet music to his ear
In the distant sheep-bells sound.

But O! of all delightful sounds
Of evening | or of morn,
The sweetest | is the voice of love
That welcomes his return

Robert Southey.

Grammar Continue the lesson on apposition

Hints See that the final *s* in *traveller*, *drags*, *soars*, *toils*, *decays* *sounds*, *welcomes* all have the sound of *z*
Let the boys recite in as natural a tone as possible and according to the pauses marked

Lesson 29

Conversation When once the boys have really grasped the story they can act it



DAVID AND GOLIATH.

Once upon a time | there was a war | between two
nations | called the Philistines | and the Israelites

And the Philistines had the upper hand, because
they had, as their champion | a great giant | named
Goliath.

Now | this giant was so huge | and so strong |
that none of the Israelites could fight with him His
height was six cubits and a span | and he had a helmet
of brass | upon his head, and he wore a coat of mail,

and he had a spear | as big as a tree | and a shield | so heavy | that a man carried it before him.

And the two armies were drawn up | on two hills. And every day | this giant used to come down | into the valley | between the two hills | and challenge any soldier | in the army of the Israelites | to come and fight with him. But no one dared to accept the challenge.

Now there was a young Israelite | named David. He was only a youth | but he was very strong | and brave David had three brothers | who were in the army of the Israelites, but *he* | had to stay at home | and mind his father's sheep

Now one day | David's father called him | and said, "David, my boy, I want you to go to the army | and take some coin for your brothers | and a present for their Captain, and bring me back word | how your brothers are."

So David set off | with some coin in a bag | for his brothers | and some cheese for their Captain. And David started off | early in the morning | to go to the army, and left the sheep | in charge of a servant.

And when he came to the army | he found them | all getting ready for battle. And David left his bag | in a safe place | and ran into the army | to find his brothers

And while David was talking to his brothers | the great giant, Goliath, came down into the valley | between the two armies | and cried out with a loud

voice | saying, "Choose out a man | to come and fight with me | If *he* is able to fight with *me* | and to kill me, then will we be *your* servants, but if I conquer *him* | and kill him, then shall *you* be *our* servants | and seive us."

And all the men of Israel, when they saw the man, fled from him | and were very much afraid. And they said to David, "Have you seen this man | that came out | and defied all the men of Israel? If any man can fight with him | and kill him | the king will enrich him with great riches, and will give him his daughter in marriage | and make his father's house honoured in Israel "

And when David's elder brother heard him talking with the people | about the giant, he felt ashamed | for he, too, was afraid of the giant. So he grew angry with David | and said, "Why have you come here? With whom have you left those few sheep | in the wilderness? I know the pride and naughtiness of your heart, you have come here | just to see the battle."

And David said, "What have I done now? Did not my father send me?"

And some of the people that heard David speaking | and saw how strong and bold he seemed, went and told the king | and said, "O king there is a young man come to the camp | who appears to be very brave | and strong. He, alone, does not seem afraid of the giant, and, moreover, he is asking, "What

reward shall be given to the man | who overcomes the
giant | Goliath?"

And the king sent for David And when David
appeared before the king, the king was pleased with
his appearance, and asked him | if he wished to fight
with the giant And David said to the king, "Let no
man's heart fail | because of the giant | for thy servant
will go | and fight with him."

And the king said, "You are not able to go against
this giant | to fight with him; for you are but a
youth, and he | a man of war from his youth."
And David said, "When thy servant kept his father's
sheep, there came a lion | and a bear, and took
a lamb out of the flock, and I went out after
the lion | and smote him, and took the lamb | out
of his mouth, and when he rose against me, I
caught him by the beard, and smote him | and slew
him"

"And thy servant slew | both the lion | and the
bear, and this giant shall be as one of them |
for he has defied the armies of the living God
And God, who delivered me out of the paw of
the lion, and out of the paw of the bear, will
deliver me | out of the hand of this giant And the
king said to David, "Go, and may the Lord be with
you."

And the king armed David | with his own armour,
and he put a brass helmet upon his head, and also armed
him with a coat of mail

And David put on his sword | and tried to walk,
for he had not tried his armour. And David said,
"I cannot go with these, for I have not tried them"
And David | took off all the armour | because he had
not tried it | and could not use it | properly

And he took his staff | in his hand | and went to the
brook | and chose five smooth stones | out of the brook,
and put them in a shepherd's bag | that he had
And he took his sling | in his hand | and went out | to
meet the giant

And the giant came on | and drew near to David
And the man that bore his shield | went before
him

And when the giant looked about | and saw David,
he disdained him , for he was but a youth, and beautiful to
look at

And the giant said to David, "Am I a dog, that
you come to me | with a staff?" And the giant cursed
David

And the giant said to David, "Come to me, and I will
give you flesh | to the birds of the air, and to the beasts
of the field "

And David said, "You come against me | with a
sword, and with a spear, and with a shield , but I come
against you | in the name of God | whom you have defied.
This day | will God deliver you | into my hand ,
and I will smite you | and cut off your head
And I will give your body | to the birds of the air |
and to the beasts of the field , so that all men |

may know the power of God. For God | is the God
of battle | and saves men, not by the sword | and the
spear, but | by the power of His might. And to-day |
he will deliver you | into my hand."

And then | the giant came on to meet David, and
David made haste | and ran to meet the giant.

And David put his hand into his bag, and took out
a stone | and slung it | and struck the giant | in his
forehead | so that the stone sunk into his forehead, and
he fell | with his face to the earth

So David overcame the giant | with a sling | and
with a stone | and slew him But there was no sword |
in the hand of David. Therefore David ran | and stood
upon the giant | and took *his* sword | and drew it out
of the sheath | and cut off his head with it.

And when the Philistines saw | that their champion
was dead | they fled And the Israelites pursued
them.

And all the men of Israel | praised David And the
king enriched him | with great riches | and gave him his
daughter in marriage | and made his father's house |
honoured in Israel

Grammar Continue the lesson on apposition

Hints See that Philistines is pronounced *fil-is-tins* The story
should be told to the boys and repeated till they know it,
before they read it.

When the boys know the story well let them act it

Lesson 30

Conversation About a contented man

CONTENTMENT.

He that is down | need fear no fall,
 He that is low, no pride ;
 He that is humble | ever shall
 Have God | to be his guide.

I am content | with what I have,
 Little be it | or much ;
 And, Lord, contentment still I crave,
 Because | Thou savest such

Grammar The use of the *interjection*.

Hints Let the boys recite according to the pauses

Lesson 31

Conversation Most of the boys will know this story, and it should be easy to get them to talk about it

THE STORY OF KING NALA.

Once upon a time | there lived a king | named Nala
 One day | as he was walking | in the beautiful gardens of
 his palace | he saw a number of golden winged geese |
 feeding | near a pond, and he was so pleased | with their
 appearance | that he determined to go out and
 catch one



So on he went | and, by good luck, managed to catch one. But what was his astonishment, when the goose addressed him | in human speech | and said, "O king Nala, let me go"

"Why | should I let you go?" said the king

"If you will let me go | I will carry news of you | to the beautiful Princess Damayanti | and persuade her | to take you | for her husband."

Now every one has heard | of Princess Damayanti, who was the most beautiful princess | in all the world. And Nala, who was eager to gain her favour, set the goose free, in the hope | that something would come | of its promise

So | away the goose flew, high in the air, and was lost to Nala's sight

Next day, as Damayanti and her maidens were playing | in the garden of the palace | of Vidarbha, a flock of golden-winged geese | alighted before them. Instantly | the damsels scattered | in pursuit of the birds, but they met with little success, for the birds kept flying | a little further off, every time | when they were on the point of catching them. Now the bird that Damayanti pursued | seemed less alert than the rest. Time after time | she got so close to it | that she could almost lay her hand on it. Encouraged by this | she pursued it | more eagerly than ever | and did not notice | that she had left her companions | far behind

Suddenly, to her astonishment, the goose addressed

her | in human speech | and said, "Nala, noblest of kings, desires you for his wife."

At this | Damayanti was greatly delighted. She had often heard of Nala | and now | the words of the goose | made her resolve to marry him.

PART II

Soon after this | King Bhima proclaimed | that the *swayamvara* of Damayanti | was to be held. From all sides | kings and princes | and chieftains | gathered together, for many men | were eager to wed the beautiful Damayanti | and among the suitors | were even some of the gods, for we read that Indra, Agni, Varun, and Yama were among those | who set out | to attend the *swayamvara* of Damayanti.

As the gods were passing along | through the air, they overtook king Nala, who also, was on his way | to the *swayamvara*. Charmed with his beauty | they stopped their chariots, alighted | and said to him, "O Nala, wilt thou carry a message for us?"

Nala at once agreed | and then, to his astonishment, they told him | that they were going to the *swayamvara* of Damayanti, and asked him | to intercede on their behalf | with Damayanti | and persuade her | to marry one of them.

Nala was now in a great difficulty. How could he persuade Damayanti | to marry any one but himself? And yet, if he did not do so, he must break his promise

He told them | that he had, himself, resolved to marry Damayanti, and begged them | to set him free from his promise

But the gods insisted. Then Nala said, but how | can I enter | into the presence of Damayanti ? Her rooms are well guarded | on every side."

India replied, "We will give you power | to enter unseen" So Nala agreed | and departed, most unwillingly, to fulfil his promise

Unseen, he entered the room of Damayanti | and, to the amazement of the princess and her damsels, suddenly appeared | in their midst.

"Who is it?" they cried in astonishment Then Nala explained who he was | and delivered his message. But Damayanti | smiling | said, "It is not a god | that I desire for my husband, but Nala, whom I have already chosen | in my heart" And perceiving from his looks | that Nala loved her | she continued, "You have fulfilled your promise | now I will do my part You have delivered the message of the gods | and you shall be free | from all blame To-morrow | at the *swayamvara*, | in the presence of gods and men, I will, myself, choose you | for my husband | and place the marriage garland | round your neck."

So Nala went away | with his heart full of joy, because he had kept his promise | and yet | not lost Damayanti

On the next day | the great *swayamvara* was held When all were assembled | Damayanti entered | with

her attendants, and so great was her beauty | that the hearts of all men | were moved with wonder | and admiration.

Then | the names and titles of the suitors | were proclaimed, one by one. When the name of Nala was called | Damayanti looked round | ready to bestow the marriage garland. But, what was her astonishment and dismay | to see five Nalas | seated side by side. She rubbed her eyes | and looked again. But there they still sat | as before. For the four suitor gods | had played a trick upon her, each one | assuming the features and dress of Nala, so that no man could say | which | was the real Nala.

Then Damayanti, in her distress, prayed aloud to the gods | and besought them to show mercy | and to reveal their deity | by some sign | or token. Then the gods, moved by the distress of Damayanti, and by her beauty | and her virtue | heard her prayer. For when Damayanti looked again, she saw | that, of the five Nalas, four | wore unfading garlands; four | gazed with unwinking eyes, four | were unstained by dust or sweat, and that the feet of four | rested not upon the ground. So she knew | that the fifth was Nala, for these signs of divinity | were not seen in him.

So, thanking the gods in her heart, she stepped forward | and amid the acclamations of the assembly, placed the marriage garland round the neck of Nala.

Then was the marriage of Nala and Damayanti.

celebrated | amid great rejoicing | and they departed together | to the city of Nishadh.

PART III.

The third part of the story of Nala | has much sadness in it For we learn | how Nala gave way to temptation | and brought his kingdom to ruin | and himself | and his beautiful wife, Damayanti, into much misery and suffering

It all happened in this way A certain god | named Koli | had a grudge against Nala | and made up his mind | to do him a bad turn The secret of his grudge | was that he was very jealous of Nala | for having won Damayanti | whom he had | himself | resolved to marry. So he plotted with Dwapara | how to revenge himself upon Nala

Now Nala had, unfortunately, a great fault He was very fond of gambling And Koli determined to use this fault | as a means of ruining Nala

But Nala was very devout | and strict | in all religious observances | so that no evil spirit | could find an opportunity | to enter into him.

But, by evil chance, one day | Nala, being in a hurry, went to worship | without fully performing his ablutions

This | was Koli's opportunity | and he at once seized it He entered the body of Nala | and instantly | revived in him the gambling spirit | that had been

asleep in his bosom | so long. At once | the desire
to play at dice | took possession of him | and when his
brother, Pushkara, appeared before him | and chal-
lenged him to a game, he at once | accepted the
challenge.

They began to play | but it was no fair match |
for the dice of Pushkara | were always guided by
Dwapara | and Nala lost game after game. But the
more he lost, the more eager he was | to go on play-
ing. And so the gambling went on | day after day,
leading Nala straight on | to the ruin | that Koli had
planned for him. In vain | did his ministers advise him,
in vain | did his subjects beseech him ; in vain | did
Damayanti | herself | come | and with tears | plead
with him to desist To all | he turned a deaf ear, for
the gambling spirit | put into his heart by Koli, had
destroyed his reason | and he was as one mad.

Then Damayanti, seeing that the king | was wasting
all his substance | and neglecting the affairs of the
kingdom | and that there appeared to be no remedy,
called for the royal charioteer To this faithful ser-
vant | she said, "You see | what is taking place | and
how | the ruin of the kingdom | is near at hand.
Take, now, my little son, Indrasena, and my little
daughter, Indrasena, and carry them | to my father's
house There | they, at least, will be safe | when the end
comes."

And the end | was very near, Nala | by degrees |
lost wealth, houses, lands, his kingdom | and even

the very clothes and jewels | which he and Damayanti wore, till, at last, as he had nothing more to wager, the dice play was over, and he rose up from the table | a ruined man, a beggar | in his own kingdom, with no more than one garment | to cover him.

Then | he and Damayanti | set out for the forests, for cruel Pushkara | had driven them forth | and forbidden any one | to give them food or shelter, on pain of death. And so | they wandered for three days, without food or rest, till they came to the forest | and found food | on the branches of the trees | and rest | beneath their shade. On the next day, as they were wandering in the forest, Nala saw some beautiful golden winged birds, and thinking to catch one, he threw his garment over it. But, in a moment, it rose into the air | carrying the garment with it | and a mocking voice was heard, "O fool, we are no other than the dice | you played with. Now, even your last garment | is wagered | and lost."

Then Nala knew | that the revenge of Koli | was not yet complete.

And there he stood | naked | and miserable, and in his anguish | he turned to Damayanti | and said, "I have lost all, my reason, too, is gone. Yonder | is the road to your father's house. Take it, and leave me. Let me perish alone | and not bring ruin on you also."

But | Damayanti answered gently, "How can I leave you | in this | the time of your greatest need ?

Sorrow and ruin have overtaken you, but | what is the saying? 'In sorrow | there is no physician | like a wife' "

So Damayanti comforted him And wiapped in one garment, they two | went on, hand in hand, till night overtook them | and then | they lay down to rest But | in the night | madness again came upon the sleeping Nala | and he thought to himself | how much better it would be | to depart, alone, into the woods, and leave Damayanti | to find her way home | to the shelter of her father's house But how was this to be done? Naked, he could not go | nor could he tear off | a part of Damayanti's garment | without waking her As he was thinking thus, suddenly, he saw before him | a sharp sword, for Koli had placed it there Here | was a way out of the difficulty In a moment | he had the sword in his hand | and, with one stroke, he had cut off enough | from Damayanti's garment | to serve him for a covering

Stealthily | he crept away into the jungle. But even in his madness | love was strong, and again, and yet once again, he stole back | for a last glance | at his sleeping wife, whose love drew him back | as with cords, even while Koli was goading him into flight.

But, in the end, Koli triumphed And the wretched Nala, no longer master of his senses, crept stealthily away | for the last time, leaving Damayanti deserted | and alone | in the darkness of the forest.

Who can picture | the grief and desolation of
Damayanti | when she awoke | to find herself | alone
in the forest ? Like one demented | she cried to the
rivers, the mountains, the trees | and even to the wild
beasts | to tell her where Nala was But, there was no
reply And, overwhelmed with grief, and despair | she
fell senseless to the ground

We cannot find time | now | to tell of all that befell
Damayanti Let it suffice 'to say | that, after escaping
all the perils of the forest | and the road, through
the special protection of the gods | that is over all
virtuous women, she, at length, entered the house of
the Queen mother of Chediā | in the disguise of a ser-
vant | and there | found rest and shelter | for a time,
and finally | returned to her father's house. But
though she was once more united to her father | and
her beloved children, her heart could find no peace.
Her thoughts | were ever | with her lost husband | and
day and night, she was planning | how to get news of
him | and bring him back to her side | once more
Presently | we shall see, how her faithfulness was
rewarded

Meanwhile, king Nala was passing through strange
adventures Soon after leaving Damayanti | he saw be-
fore him a forest fire, and, from the midst of the fire |
heard a pitiful voice | crying, "O Nala ! O pious
one ! Come quickly | and save me" Now | Nala |
was by nature | tender-hearted, and, moved with
pity, he drew near to the flames | and saw a huge

snake | that was being burnt to death. The snake addressed him | and said, "Save me | king Nala. I am under the curse of Nairad Muni. I cannot move | and no one but king Nala | can save me. If you do not carry me away | at once | I shall perish in the flames. Do not be afraid to lift me | for I can make myself small | and light | in your hands."

So | the snake | made himself as small as a man's thumb | and Nala quickly seized him | and carried him | to a place of safety.

Then the snake said, "You have saved me | from the curse | and from the flames | I can never repay you. But I will try | to make you some little return | for your great kindness."

And then to Nala's amazement, the snake turned and bit him. But | he was still more amazed | at the result of the bite. For, though he felt no ill effect from it, he saw | that his appearance was rapidly changing, till all that beauty | for which he was so famous | was gone | and he stood there | disfigured | and ill-shaped.

Then the snake spoke again, "O king, do not be angry | at what has happened. I have disfigured you | so that no one will be able to recognize you, and the evil spirit that possesses you | shall be in torment | from the poison of my bite | till the day that he quits your body. But the poison | shall do you no harm. And now | go to Rituparna, the king of Ayodhya, and take service under him | as a charioteer. He is

well skilled in dice-play | and you | in driving the chariot.

You shall teach him to drive | and he, in return shall teach you | to play at dice."

So Nala went to Ayodhya | and took service under king Rituparna. But, though he was well treated by his master, he could find no happiness. All day long | he was moody | and silent, his mind filled with sad thoughts | of his beloved Damayanti, and at night, when men slept, he would break out | into grievous lamentation | and self-reproaches, crying aloud, "Alas' where are you beloved | whom I left helpless | and alone | in the forest?"

Meanwhile | Damayanti | who was safe back in her father's house | was sending men | in all directions | to search for Nala | for life could hold no happiness for her | till he was found. And this | is what she told them to say | wherever they went "O cunning one | that cut off half your beloved's garment | and left her sleeping | in the forest, where have you gone? O pious one, why have you abandoned your faithful wife?"

At length, after a long while, one of the messengers came to Ayodhya | and there | he met the disguised Nala. So changed was Nala's appearance, owing to the serpent's bite, that he could not recognize him. But when he came back | and told Damayanti | the story of the charioteer | who could drive so wonderfully | and cook so skillfully | and who had

wept so pitifully | when he heard her message, all doubt vanished from her mind. She knew | that this charioteer | must be Nala | and her heart was full of joy. But how was she to bring him back? For Nala was so ashamed of his conduct | that he could not face the wife he had wronged.

So, at last, she hit upon a plan. She sent a messenger to Ayodhya | to proclaim | that Damayanti was about to marry again | and that a *swayamvara* was to be held.

When king Rāmapāna heard this news, he resolved to attend the *swayamvara*, and Nala went with him | as his charioteer.

More quickly | and more skilfully than ever | did Nala drive, for his heart was yearning | to see his beloved again. And while he was still afar off | the quick ear of Damayanti | caught the sound of his chariot wheels | and her heart told her | that it must be Nala, for no other could drive thus.

And Nala and Damayanti | were once more united | and all the sorrows of the past were forgotten. And the curse of Kōh, too, was removed, and, by the skill in dice | that he had learned from Rāmapāna, Nala recovered his kingdom again, and dwelt there | henceforward | with his wife | in perfect happiness.

Grammar Revise what has been done before

Hints This story also may be acted

Lesson 32.

Conciliation About kindness to animals

KINDNESS TO INSECTS.

Turn | turn, thy hasty foot aside,
 Nor crush that helpless worm ,
 The frame | thy scornful thoughts decide
 From God | received its form

The common Lord of all that move
 From whom | *thy* being flowed,
 A portion | of His boundless love
 On that poor worm bestowed

The sun, the moon, the stars He made
 To all his creatures | free ,
 And spreads o'er earth the grassy blade,
 For worms | as well as thee

Let them enjoy their little day,
 Their humble bliss receive ,
 O, do not lightly take away
 The life | thou can'st not give

*Thomas Garboine**Grammar* Revision

Hints When the boys really understand and know this, let them recite it See that the recitation is not too fast, and that all the consonants are clearly articulated, and that o'er is pronounced as *one*

Lesson 33.

Conversation About the story The boys will find this an amusing story to act

THE STORY OF THE BARMECIDE'S FEAST.

There was once a young man | named Schacabeg. He inherited a small fortune | from his father, but, having wasted it all was forced to beg. He was a young man of a smooth tongue | and good manners, and by making himself agreeable | to the servants of rich men | he used to gain admission | to their masters' houses, and seldom | went away empty.

One day | he was passing a very fine house | at the gate of which | a crowd of servants were standing. He thought | that the house | might yield him a rich harvest, so he drew near | and asked whose house it was

"My good man," replied the servant, "where do you come from | that you do not know | that this is the house of a Barmecide?" For the Barmecides | were known everywhere | for their great generosity.

So | the young man asked the porters | if they would give him alms.

The porters replied, "You had better go in | and ask our master | himself." So | the young man went in, and, after passing through several rooms, at last | came to a very richly furnished room, where he saw an old man | with a long white beard | seated on a sofa.

The old man received him so kindly | that he at once addressed him, saying, "My lord, I am a poor man | dependent for my food | on rich and noble persons | like yourself "

Without allowing him to say any more, the old man replied, "Is it possible | that a man like you | should be starving | while I am in Bagdad ?"

"My lord," answered the young man, | "I swear | that I have not broken my fast | this whole day "

"What | you are dying of hunger | "exclaimed the old man "Here, slave, bring water | that we may wash our hands | before we eat "

No slave appeared, but the young man observed | that the old man | began to rub his hands together | as if some one | were pouring water over them.

Then | he said to the young man, "Why don't *you* wash *your* hands | too ?" Then Sebaeabeg, supposing that it was a joke | on the part of the old man, drew near and imitated his motions

When the Barmecide had done rubbing his hands, he called out, "Set food before us | at once, we are very hungry "

No food was brought, but the old man pretended to help himself | from a dish | and carry the food to his mouth, saying, "Eat, my friend, eat, I beg you Help yourself | as freely | as if you were in your own house. For a starving man | you seem to have a very small appetite "

"Indeed, my lord," replied Sebaeabeg "I am doing

very well." And he imitated the old man's gestures

"How do you like this bread?" said the old man
"I, myself think it is excellent"

"O, my lord," replied Schacabeg, who could see | neither bread | nor any other kind of food, "it is excellent I have never tasted anything like it | in my life."

"Eat | as much as ever you want," continued the old man, "I pay the cook | who makes it | a very large salary"

After ordering all sorts of food | that never came | and praising each one in turn | the Baimecide said, "Well, now that we have dined so well, let us drink" And he called aloud | for wine

The young man protested | that he never drank wine But, when the Baimecide said | that it was impossible for him to drink alone, he consented to take a little wine | with him. The Baimecide, however, pretended to fill their glasses so often, that, at last, Schacabeg, making believe that the wine had made him drunk, struck the old man such a blow | that he fell to the ground He was about to give him a second blow | when the Baimecide called out "Stop, stop | you are mad"

The young man replied, "Please forgive me. It is the fault of the wine | I have drunk."

At this | the Baimecide, instead of getting angry, began to laugh, and embracing him heartily, said, "I

have long been seeking a man like you, henceforth |
all that is in my house | is yours You have been good
enough | to fall in with my humour, and to pretend to
eat | when nothing was there Now | you shall have a
really good supper."



'Then he clapped his hands | and all the dishes were
brought in | that they had tasted | in imagination |
before And the Barnecide | conceived such an affec-

tion | for the young man | that they continued to live
together | for many years.

Grammar Revision

Hints Let the boys act the story with as much realism as possible
There is nothing like good acting to teach the meaning and
use of words

Lesson 34

Conversation A map showing the railway route from Calcutta to
Darjeeling should be brought into class, and also any
pictures of Darjeeling, or the Darjeeling Railway, that can
be obtained.

A VISIT TO DARJEELING.



PART I.

Narain Suresh, have you ever been to Darjeeling?

Suresh. Yes, my father took me to Darjeeling | last
year | during the summer holidays

N. I wish you would tell me | something about Darjeeling, I have never been there.

S Very well, what shall I tell you about | first?

N I think | you had better tell me | first | how you got to Darjeeling

S Very well, then | we shall want the map I will go | and get it

N No, you needn't trouble, it is here already, under the map of Asia

S Well, let us put it on the top Now, if you look at the map, you will see | that Calcutta is here, and Darjeeling is here

N Did you go to Darjeeling | from Calcutta?

S No, my home is in Baidwan, but we had to come to Calcutta | to get the train | for Darjeeling.

N What station | did you come to?

S. I came from Baidwan | to Howrah Station, and then | I crossed over the Ganges | by the Howrah bridge, in a ticca ghari, which took me to Sealdah Station, on the other side of Calcutta And from there | I started for Darjeeling

N 'I do not see Sealdah | marked on the map

S No, but you can see the railway marked on the map

N What railway | is that?

S There are several railways, marked, but the one we went by | is the Eastern Bengal State Railway.

N. Yes, I see it.

S We went from Sealdah, through Naibata |

and Poradaha Junction | to Damukdia Ghat | on the
river Ganges.

N. Yes, I see But how did you get across the
river ? Is there a bridge there ?

S No, there is no bridge, though | I believe | they
are going to build one | soon

N. Then how | did you get across ?

S. We had to get out of the train | and cross the
river | in a steamer

N How long | did it take you | to cross ?

S It took us | about one hour

N What ! is the river | as wide as that ?

S. No, for we did not go straight across , we went
down the stream | for some distance | till we came to
the landing place | at Sara Ghat When we reached Sara
Ghat, we got out of the steamer | and found a train |
waiting to take us to Siliguri.

N Where is Siliguri

S Siliguri is at the foot of the Himalayas Here
you see it | on the map

N. Yes, I see it Please go on

S. We got into the train, and went to sleep, and in
the morning | we found ourselves at Siliguri

N How far is that | from Calcutta ?

S. About three hundred miles.

N How did you get up the hill | from Siliguri ?

S We went | up the hill | in a railway train.

N Was that the same train | that brought you to
Siliguri ?

S. No The railway | that runs from Siliguri to Darjeeling | is a very small one. The engine | and carriages | are much smaller | than the ones | we generally see, and they run | on narrower lines.

N The engines must be very strong | to pull the train | up those high mountains

S Yes, the engines are very small, but they are very strong.

N Well, please tell me | about the rest of your journey

S. I am afraid | I must leave off now, it is getting late, another day | I will tell you about the journey | up the mountains | and about Darjeeling | itself.

Grammar Revision The boys should not be troubled much with rules, but should be made to give plenty of examples to show that they understand what they have learnt

Dictation A few sentences from the lesson All the new words should be written on the blackboard and transcribed by the boys before being dictated

Composition Let the boys describe, in simple words, the railway journey from Calcutta to Siliguri

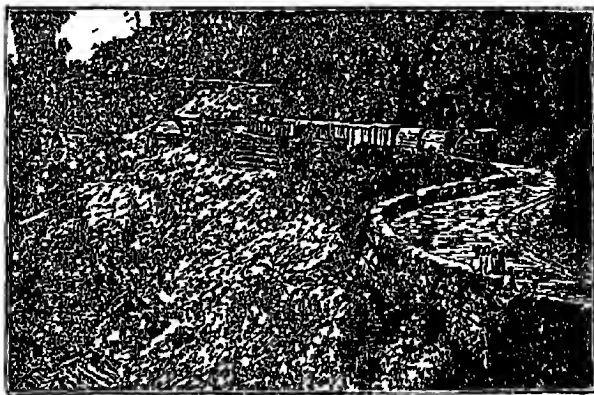
Hints If any boy, in the class, has actually been to Darjeeling he may be called out first and got to tell something about his experience

During the conversation other facts, regarding the journey, should be freely introduced The distances may be measured off on the map

Lesson 35

Conversation Continue as before using the map and any pictures that are obtainable. It will be possible to get, at least, pictures of snow-covered mountains even if pictures of Darjeeling itself are not to be had.

A VISIT TO DARJEELING.



PART II.

Narain Now, Suresh, will you please tell me some more | about your journey | to Darjeeling ?

Suresh With pleasure. Do you remember | what I told you about | before ?

N. Yes, I remember | quite well. You told me | about your journey | from Calcutta | as far as Siliguri.

S. Very well. Then I will tell you | to day | about the journey | up the mountains | and something | too | about Darjeeling.

N. Thank you. Please go on.

S At Siliguri | we had some breakfast, and then took our places | in the little train. After a few minutes | the guard waved his flag, the engine whistled, and off we started. At first | the line ran along level ground | but, in a few minutes, we began to rise | up a gentle slope and presently | we entered a forest. The ground | on both sides of the line | was densely covered | with shrubs and creepers | of many different kinds, and | high above our heads | rose great forest trees.

N Did you see any wild beasts | in the forest ?

S No, I looked out, but I could not see any. I think | the noise of the train | must frighten them away.

N Did you see any flowers | near the railway line ?

S Yes, I saw a good many pretty flowers | and some ferns | too. The flowers | were different from those | we have in the plains, but | I do not know their names.

N Did you travel through the forest | all the way | to Darjeeling ?

S No, after a while, the slope became steeper | and we began to leave the forest | behind us.

N Does the railway line | go straight up the mountain ?

S No, it winds and twists | here and there | as if searching for the easiest road, and the steeper the mountain gets | the more the railway track winds and twists, till, sometimes, it seems as if the train | were

trying to catch its own tail I think I can show you |
a picture of the little train | winding along the little
railway.

N. I should like | very much | to see the picture, and
still more | to see the train itself.

S. As we rose | higher and higher | up the moun-
tain | we begun to feel it growing colder and colder, and
'we felt very glad | that we have been wise enough | to
bring our thick coats and rugs | with us

N. I suppose you felt very cold | by the time you got
to Darjeeling

S. Yes, and even before that You see | we were
up so high | that we | sometimes | had clouds and mist |
all round us, and sometimes | we could see clouds below
us | too

N. And now, please tell me something | about
Darjeeling

S. At last | the train got to the end of its long
climb | and we arrived at a place | called Ghoom
From there | we had to go down-hill, a distance of
about four miles, to Darjeeling. As we started from
Ghoom | I grew very excited | and kept looking out of
the window | to catch the first glimpse of Darjeeling
Presently, as we came round a corner, some one in
the carriage said, "There's Darjeeling," and looking
out, I saw a ridge | covered with many fine buildings.*
It looked very bright and 'pretty | in the sunshine,
and I felt glad to have come | to such a pleasant
place We passed many large, well-built houses, with

gardens | filled with beautiful flowers, and, at last,
arrived at the railway station. There | our friends were
waiting to receive us | and we went off with them | to



our lodgings, very glad | to be at the end of our long journey

N. How long did you stay in Darjeeling?

S About a month.

N Tell me | what you liked best | there

S There were so many things | I liked | that it is difficult to say But I think perhaps, what I liked best | was the pure, sweet air and the views of the magnificent snow clad mountains.

N. You did not tell me | about the mountains | before

S No, for when we arrived in Darjeeling | the high mountains | were covered with clouds, and I did not even know | that they were there But next morning, when I got out of bed | and looked out of my window, I was astonished to see huge mountains | all covered with snow, higher than anything | I had ever dreamt of before, towering | high above the mists and clouds | and seeming to touch the very skies | with their glistening peaks.

N. How beautiful they must be !

S Yes, I think | I have never seen anything | so wonderful | and beautiful. I never grew tired | of looking at them

N And what else did you like | in Darjeeling ?

S I think | I liked seeing all the strange people, so different from the people | we see in the plains, Lepchas, Tibetans, Nepalis, Sikkimese, in dresses | that looked very curious | to my eyes,

N Did you see any Lamas ?

S. Yes, I saw many of them, with their curious praying-wheels, and strange dresses. The great Dalai Lama from Lhassa in Tibet | was in Darjeeling | when I was there, but unfortunately | I did not get a chance of seeing him

N. Did you find it | very cold | in Darjeeling ?

S. Yes. At first | I did not like it | but when I got used to it | I enjoyed the cold | and I think it did me good. I hope some day | I shall go to Darjeeling again

N. And I, too, want to go there | very much. Thank you for telling me about Darjeeling

Grammar Revision

Dictation and Composition As before

Translation A few simple sentences

Hints If there are any books in the school library containing accounts of Darjeeling, the boys should be encouraged to read them, or they may be read out in class, and any pictures, they contain shown to the boys

Lesson 36

Conversation. About the poem

THE BLIND BOY

O say | what is the thing | called light,
 That I must ne'er enjoy ,
 What | are the blessings | of the sight,
 O tell | your poor | blind boy

You talk of wondrous things ' you see,
You say | the sun shines bright ,
I feel him warm, but how can he
O! make it day | o! night ?

My day | o! night | myself I make
Whene'er I sleep | o! play ,
And could I ever | keep awake
With me | 'twere always day.

With heavy sighs | I often hear
You mourn my hapless woe ,
But sure | with patience | I can bear
A loss | I ne'er could know

Then let not | what I cannot have
My cheer of mind destroy,
Whil'st thus I sing, I am a king
Although | a poor | blind boy.

C. Cullen.

Grammar Revision.

Dictation, Composition and Translation As before

Lesson 37.

Conversation Let the story be told to the class and the boys question one another about it. The reading should on no account be begun till the story is well known by the boys. This will mean that one day, or even more, is spent on the lesson before the reading begins.

THE TRAVELLING MUSICIANS.

(Adapted from Grimm)

A farmer had an ass | that had been a faithful servant
to him | for many years, but | was now growing old
| and becoming | every day | more and more unfit for
hard work. His master grew tired of keeping him | and
began to think | of putting an end to him, but the ass,
who saw | that some mischief was going to happen,
quietly took himself off. He did not quite know | where
to go | or what to do, but he thought to himself, "If
I go to the great city | I may find people | who are fond
of music | and I may earn a good living there | by
singing."

So off he set | along the high road. He had not
gone far | when he saw a dog | lying by the road-side |
and panting | as if he were very tired.

"What | makes you pant so, my friend?" said the
ass.

"Alas!" said the dog, "my master | was going to
knock me on the head, because I am old | and weak, and
can | no longer | make myself useful to him | in hunting,
so I ran away. But | what can I do now | to earn my
living?" "Listen to me," said the ass, "I am going
to the great city | to become a musician, will you go
with me | and try | what you can do | in the same
way?"

The dog said he was willing | and they set off
together. They had not gone far | before they saw a

cat | sitting in the middle of the road | and looking most wretched

"Play, my good lady," said the ass, "what's the matter with you? You look out of spirits!"

"Alas!" said the cat, "how can one be in good spirits | when one's life is in danger? Because I am beginning to grow old, and had rather lie | at my ease | by the fire | than run about the house | after mice, my mistress laid hold of me | and was going to drown me, and though I have been lucky enough | to get away from her, I do not know | what I am to live upon."

"O!" said the ass, "by all means | go with us | to the great city, you are a good night-singer, and may make your fortune | as a musician."

The cat was very pleased with this idea | and joined the party.

Soon afterwards, as they were passing by a farm-yard, they saw a cock | perched upon a gate, and screaming out | with all his might.

"Bravo!" said the ass, "upon my word | you make a famous noise, pray, what | is all this about?"

"Why," said the cock, "I was just now saying | that we should have fine weather | for our washing-day, and yet | my mistress | and the cook | don't thank me | for my pains, but threaten to cut off my head | to-morrow, and make broth of me | for the guests | that are coming on Sunday!"

"Heaven forbid!" said the ass, "come with us, Mr. Chanticleer; it will be better, at any rate, than

staying here | to have your head cut off ! Besides, who knows ? If we take care | to sing in tune, we may get no end of money , so come along with us "

"With all my heart," said the cock. So they all four | went on together, as jolly as could be.

They could not, however, reach the great city | the first day ; so | when night came on, they went into a wood | to sleep

The ass | and the dog | laid themselves down | under a great tree, and the cat | climbed up | into the branches, while the cock, thinking | that the higher he sat | the safer he would be, flew up | to the very top of the tree. Before he went to sleep, he took a good look round | on all sides | to see that all was well. Far away, in the distance, he saw something | bright-| and-shining - He called out to his friends, below, and said, "There must be a house | over there, for I see light" "If that is so," said the ass, "we had better change our quarters, for our lodging | is not the best in the world."

"Besides," added the dog, "I should not be the worse | for a bone or two, or a bit of meat "

So they set off | together | towards the place | where Chanticleer had seen the light. As they drew near, the light became clearer | and brighter, till | at last | they came quite close to a house | in which a gang of robbers lived

The ass, being the tallest of the party, walked quietly | up to the window | and peeped in.

"Well, Donkey," said Chanticleer, "what | do you see?"

"What | do I see?" replied the ass, "why | I see a table | spread | with all kinds of good things, and robbers | sitting round it | making merry."

"This will be a noble lodging for us," said the cock

"Yes," said the ass, "if | only | we could get in."

So | they consulted together | how | they should turn the robbers out. At last | they hit upon a plan

The ass stood up | on his hind-legs, with his fore-feet resting against the window, the dog got upon his back, the cat scrambled up | on the dog's shoulder, and the cock flew up | and sat upon the cat's head

When all was ready, the cock gave the signal, and they began their music

The ass bayed, the dog barked, the cat mewed, and the cock crowed his loudest. And then | they all broke through the window | at once | and came tumbling into the room, amongst the broken glass, with a most hideous clatter !

The robbers, who had been dreadfully startled | by the concert, were now sure | that some dreadful hobgoblins | had burst in upon them ; and, without daring to give a backward glance, they fled out of the house | as fast as their legs would carry them.

Our travellers, who now | had the house to themselves, sat down at the table | without delay, and made an excellent meal

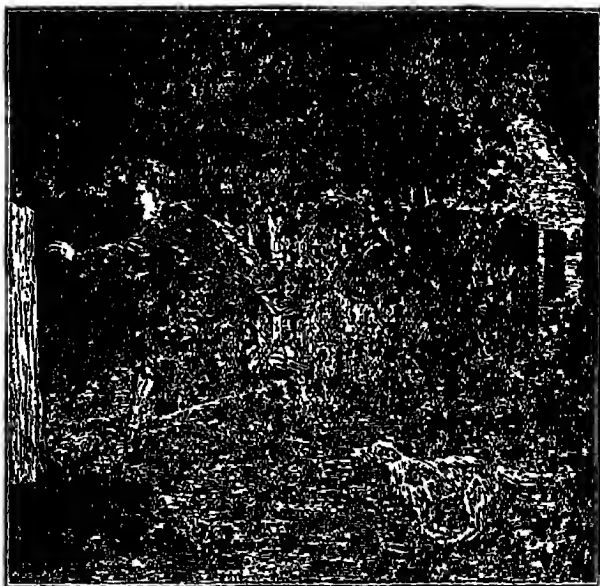
As soon as they were satisfied, they put out the lights, and each one found a resting place | to suit himself. The donkey laid himself down | on a heap of straw | in the yard, the dog stretched himself | upon a mat | behind the door, the cat rolled herself up | on the hearth | among the warm ashes, and the cook perched himself | upon a beam | at the top of the house. And as they were all rather tired | with their journey, they soon fell asleep.

About midnight | some of the robbers ventured back. They peeped through the trees | and saw the house | all dark | and quiet, and they began to think | that they had been | in too great a hurry | to run away.

Presently, one of the boldest | crept up | quite close to the house | to see what was going on. Finding everything quite still, he made his way into the kitchen | and looked round | for a light. He came to the fire-place, where he saw before him | the fiery eyes of the cat. He took them for live coals, and held a piece of tinder to them | to get a light.

But the cat did not understand this joke | at all, and sprang at his face | and spat, and scratched at him. This frightened him dreadfully, and away he ran | to the back door. As he passed through the door | the dog jumped up | and bit him in the leg, and as he was crossing the yard, the donkey, annoyed at being disturbed in his sleep, gave him a great kick | in the back, while the cock, on the roof, startled

by the disturbance, began to crow | with all his
might.



The robber, terrified out of his wits, ran back | as
fast as he could | to his friends. When they asked |
how he had got on | he said, "I have never been more
frightened | in my life. The house is full | of the most
terrible demons. When I went into the kitchen | a
witch flew into my face | scratching and spitting, and as
I ran away out of the door, a man | with a knife in
his hand | stabbed me in the leg. See, here is the

mark And then as I crossed the yard, a great monster struck me | such a blow | with his huge club | that I thought I was done for. And as I fled away, wounded | and nearly frightened to death, a demon | on the roof | kept shouting out, "Throw the rascal up here Throw the rascal up here"

After this | the robbers never dared | to go back
to the house But the musicians | were so pleased
with their quarters, that they made up their minds | to
stop there , and there they are, I daresay, to this very
day

Grammar Revision

Dictation, Composition and Translation As before

Lesson 38.

Conceitization The teacher may explain, simply to the boys that God has given to each one the power to help himself, and that the Right Hand is the readiest and best instrument he has for doing his work. And he may point out how God helps those who first help themselves.

MY GOOD RIGHT HAND.

I fell into grief, and began to complain ;
I looked for a friend, but I looked in vain ; •
Companions were shy, and acquaintances cold ,
They gave me good counsel, but dreaded their gold.
“Let them go,” I exclaimed “I’ve a friend | at my
side.

To lift me, and aid me, whatever betide
 To trust in the world | is to build on the sand —
 I'll trust | but in Heaven | and my good Right Hand
 My courage revived, in my fortune's despite,
 And my hand | was as strong | as my spirit was
light ;
 It raised me from sorrow, it saved me from pain ;
 It fed me, and clad me, again and again.
 The friends | who had left me | came back, every one,
 And darkest advisers | looked bright | as the sun ,
 I need them no more, as they all understand ,
 I thank thee, I trust thee, my good Right Hand

C. Mackay.

Composition A simple story may be told of a man's different friends, and how he relies on one and another, but in vain. At last, he remembers the two friends that have been with him all his life, his two trusty hands, and finds that they, and they alone, can help him out of his difficulties. The boys can easily do this, with a little help and guidance.

Grammar. Revision Take as many examples as possible from the lesson.

Lesson 39.

Conversation • About health and the means of preserving it

HEALTH

1. Health is one of the greatest of God's gifts to us. Without health riches, learning and power | lose

most of their value It is very difficult for a man, however rich | or powerful | or learned he may be, to be happy | without good health But a poor, unlearned | and humble man | can easily be happy | if he enjoys the great blessing | of good health

2 We all wish to be happy, therefore | we should all learn | to take care of our health

The chief means of good health | are good food, good water, fresh air, exercise | and cleanliness

3. We should see | that our food | is clean | and of good quality, and that it is well cooked Unripe fruit, over-ripe fruit, stale fish | are all bad for our health, so | we should | carefully | look at all the things | that we buy in the market, and see | that they are fresh | and good And we should learn | to cook well, so that our food | may be pleasant | and nourishing

4. It is most important | to have good water We should, therefore, see to our wells Every now and then | they should be cleaned out, and we should take care | that leaves | and dirt | do not fall into them In the hot weather, when the water gets low | in the well, we should have it disinfected

And if the water becomes muddy | or has a bad smell | we should always boil it | before drinking it.

5 Fresh air is most important We should, therefore, take care | that plenty of air | comes into our rooms, especially | the rooms we sleep in Even in the cold weather | we should have our windows open, so that we may always have fresh air | to breathe

We should spend plenty of time | out of doors And |
in the morning | we should begin the day | by taking
deep breaths of fresh air | into our lungs, so as to
cleanse | and purify them | after our night's sleep.

6 In order to keep our bodies strong | and healthy
we should take regular exercise.

Football, cricket, running, jumping, walking are all
most useful | for keeping us in good health And when
we enjoy a game | we get pleasure | as well as health
from it So | we should all take part in the games |
that are played at school, for it is as much our duty |
to keep our bodies strong | and well | as it is | to fill
our minds with knowledge If our bodies are weak
and sickly | our minds, too, are likely to be feeble |
and unhealthy A good brain should have a healthy
body | to live in

7. Then | we should be regular | in our habits.
Our meals will do us more good | if they are taken |
at fixed times | than if we keep changing our meal
times. We should have a fixed time for work, a fixed
time for exercise, a fixed time for meals, and a fixed
time for sleep. Regularity | is another means of
health

8. Cleanliness | is another important means of
health We should bathe | regularly | every day, and
we should take care | to wash our hands | carefully |
before each meal. If our food is to do us good | we must
chew it well, and we cannot chew our food well | unless
we have good teeth We - must, therefore, take great

care of our teeth The best way | to preserve the teeth | is to keep them clean Dirty teeth | are not only ugly to look at | but also | a cause of ill-health | and disease

We should not only wash out our mouths | after every meal | but also clean our teeth | carefully, so as to get rid of any food | that may be sticking to them Unless we do this | they are likely to decay | and cause us pain | and prevent us from digesting our food properly.

9 Then | there are things | we should avoid We should not smoke | when we are young If we do so | we shall injure our eyes, our lungs | and our digestion, and we shall probably grow up | into little, stunted men

Liquor, ganja, opium | and all such things | we should carefully abstain from, for they will injure our minds | and our bodies too

We should also strive against foul thoughts | and foul habits, for they will pollute our minds, and destroy our bodies

10. Then | there are some precautions | that we should take Fever is brought into our bodies | by the bites of mosquitoes And mosquitoes are bred | in foul and stagnant water We should, therefore, try and get rid of any pools of dirty water | that are near our houses Even very small pools, or old tins, or broken *gharras* | can hold enough water | for mosquitoes to breed in. We should, therefore, get rid of all these.

In case of larger pools | it is a good thing | to pour a small quantity of kerosine oil into them | from time to time, the oil will spread all over the pool | and form a thin layer | over the surface of the water, and prevent the mosquitoes from breeding

At night we should, if possible, use nets | to prevent the mosquitoes from biting us

11 We may eat food | but it will not do us any good | unless we digest it

If we eat our food too fast | we cannot digest it
If we eat our food | just before we go to sleep | we cannot digest it.

We must, therefore, take care to eat our food slowly, and chew it well, and we must also take care | to have our evening meal | at least an hour or two | before we go to bed

12 If we remember these rules | and try to carry them out | we are sure to have better health | and more happiness | than those who neglect them.

Grammar Revision

Diction, Translation and Composition As before

Hints This lesson should be made a very practical one and teachers should endeavour to get the boys to put its teaching into practice in their daily lives

Neatness and cleanliness should be insisted upon, no dirty or untidy boy allowed to remain in the class From time to time, the hands and teeth of the boys should be inspected and dirty boys reprimanded or punished

